

SPECIAL BIRTHDAY WEEK NUMBER.



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EVERY FRIDAY.

Two Pence.

Retrospect and Prospect.

By J. C. W. REITH,

Managing Director, B.B.C.

ALTHOUGH the British Broadcasting Company was not formed and functioning as a corporate body till some weeks later, the middle of November has come to be regarded as the actual birthday of broadcasting activity in this country, for at that time, in 1922, stations in London, Manchester and Birmingham began their transmissions and were able to maintain them more or less consistently for two or three hours daily thereafter. They were then acting independently, each with a Station Director who had been brought into association with the enterprise when the plant was in its experimental stage, and to whose care programmes were entrusted when it was found possible to run continuously and satisfactorily.

These three stations had been erected by different manufacturers and the embryo station staffs chosen by them more or less on probation till such time as the B.B.C. was formed and an organization set agoing to handle, not only those Stations, but the construction and operation of the others which had been promised.

The story of the formation of the Company has been told already. It was a long and vexatious process. It occupied many

months, and people were disappointed that a service had not been initiated earlier. In America Broadcasting had been in progress for a year and a half. After many difficulties the

of two years, the sole responsibility for British Broadcasting. Six manufacturers guaranteed £60,000 of the £100,000 authorized capital, but shares were available, and therefore membership in the Company, to any British wireless manufacturer.

We think it right to record here for the last time the names of those original adventurers, with their companies. They were Mr. Charles Godfrey Isaacs of the Marconi Company, Sir William Noble of the General Electric Company, Mr. Archibald McIndustry of Metropolitan Vickers, Mr. H. M. Pease of the Western Electric, Mr. John Gray of the British Thomson-Houston, and Major Basil Binyon of the Radio Communication Company.

One of their first responsibilities was the selection of a Chairman and in due course they approached one who, by virtue of long experience in business, and then in Parliament as Chief Whip, Postmaster-General and Minister for Education, seemed eminently suitable for this new responsibility. Lord Gainford accepted the office and it is a matter of satisfaction both to the

present Board and to the staff of the Broadcasting Company that he is to be Vice-Chairman of the new Corporation. In due

(Continued overleaf.)

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THE GROWTH OF BRITISH BROADCASTING.

	Population living within "crystal" range of a station (Great Britain Only)	Percentage of total population	Number of licences
Dec., 1922 ...	17,360,000 ...	40.48	Present licences not in force
Dec., 1923 ...	22,770,000 ...	53.01	595,311
Dec., 1924 ...	30,150,000 ...	70.36	1,129,578
Dec., 1925 ...	34,230,000 ...	79.74	1,645,207
Sept., 1926 ...	ditto ...	ditto	2,105,000

Each licence, of course, covers several actual listeners—an average of from four to five.

In three years, the service areas have been extended so as to cover twice the population served in December, 1923, and the number of licences in the same period has increased three and a half times.

Postmaster-General, Mr. Kellaway, had eventually found it possible to have one Company formed in such circumstances as to enable him to entrust to it, for a period

Retrospect and Prospect.

(Continued from the previous page.)

course Sir William Bull and Mr. W. W. Burnham were elected by the other shareholders, but it is an interesting and somewhat surprising fact that the capital of the organization totals only £71,000.

It has frequently been said that such a commercial constitution was quite unsuitable for a concern charged with responsibility of so high an order as the B.B.C. There is no doubt that there might have been on certain issues a divergence of opinion between what was beneficial to the public and beneficial to the trade. One recalls that there might have been opposition to the development of S.B., which meant that the greatest events were available on the simplest apparatus in almost any part of the country instead of being receivable only on expensive apparatus. The establishment of relay stations with the same general object in view is another point, and most significant of all the erection of Daventry. The Company were under obligation to erect eight stations; they have erected twenty-one.

The present Board, however, to whom we are to bid farewell in a few weeks' time, merit office in the satisfaction that during the tenure of their office Broadcasting has been conducted in every respect as a public service, and that in no instance have either trade alarms or trade oppositions stood against the interest of the public. During this period broadcasting has made phenomenal strides in this country, and whether it appear self-appreciative or not to say so, the Broadcasting Service in this country is regarded by authoritative and impartial observers from all over the world as having reached a position of efficiency, in both technical and programme lines, unequalled elsewhere. Moreover, a greater percentage of homes in this country is already equipped than in any other country. At the present time there is a wireless installation in every third or fourth home.

Many people have inquired why the Constitution of the Company should now be changed, and there appear to be widespread misconceptions as to what is involved in that change. In the first place it is perhaps not unfair to say that in general the change is taking place because, in view of the magnitude of the public obligations involved, a commercial constitution of any sort, and however slight, appears invidious, but more particularly because such large sums of money were accruing from licence revenue that it appeared desirable to have a different constitution, with public representatives instead of trade representatives, on the Board.

With regard to the misconceptions, the commonest seems to be that the broadcasting organization is to become a State concern, and that the staff are to be turned into Civil Servants. We suppose in one sense broadcasting is becoming a State concern, but it is not to be administered by the State. It is not to be a Government Department, nor are the staff to be Civil servants. The Government is making

arrangements for its conduct in the next ten years, and a Corporation is to be established by Royal Charter, the Governors of which, five in number, whose names have recently been proposed, are to be nominated by the Crown. The Postmaster-General has stated that it was his desire to establish this new body with as great a degree of independence as Parliament was ready to accept, and the Corporation will be no more a Government Department than, say, one of the large Engineering Institutions or a big hospital, or many similar chartered companies and trusts of one kind or another. In the case of the Corporation, however, the Government does possess a considerable control of its destinies, or rather of its efficiency, in that it can and will decide in due course what proportion of revenue derived from licence fees is handed over to it. No doubt

The Lonely Listener.

Into her lonely cottage every night
Comes music, played a hundred miles
away;

And now each dumb and solitary day
Melts into music with the dying light:

And as she hearkens, unto her it seems
That she is one with the vast listening
throng

Held fast together by the strains of
song,

Made one in music, dreaming the same
dreams:

And her old heart, not lonely any more,
Sweeps on ethereal melodies afar
Through aerial regions, and, a singing
star,

Among the singing stars she seems
to soar.

WILFRID GIBSON

there also will be stipulations of one kind or another as to what it may do or not do, but once the Charter is given, and the attendant licence from the Postmaster-General, then the conduct of affairs is with the new body.

Naturally those now interested in the Broadcasting Company are anxious about various points, particularly the provision of adequate finance and the measure of liberty which will be given, but the Government have stated that they are anxious to preserve continuity of service and policy, so that it is difficult to understand why there should be any misconceptions or misapprehensions about the change in general.

Arrangements have been made to repay the present shareholders at par from surplus licence revenue in the hands of the Post Office. The property of the Company is not mortgaged in any way and no loans exist. The capital assets are worth two or three times as much as the present Share Capital and they have been financed out of revenue in past years. All these capital extensions

have been gradually written off, so that at the beginning of next year the Corporation takes over the entire business with its assets and goodwill and staff as a going concern, and in a high state of efficiency, and at no cost whatever to them or the State. The debts of the present company for the continuance of its service till the end of this year will either have been met, or a sufficient sum transferred to the new body from this year's allocation of revenue to meet them.

Further progress, or rather that the rate of progress be maintained, is dependent on the share of licence money that is allocated to the Corporation. Lord Crawford's Committee recommended that after indemnifying the Postmaster-General against the cost of collection of licence fees the Corporation should be paid an income thoroughly adequate to enable them to ensure the full and efficient maintenance and development of the service, and that on these conditions, when that adequate service has been assured, but not till then, it was expedient that the surplus should be retained by the State. The great line of advance lies in the direction of high-powered regional stations and alternative programmes. The Broadcasting Company have been speaking and planning on these for a long time. No great development can ensue until it has been made possible to carry out these plans, although naturally it is possible to improve the standard of programmes even with the present distribution of stations, but this again is a question of finance.

Whether they are disposed to say it, or whether even able to appreciate it, any commendation for the record of four years' pioneering service should come from others. Broadcasting in its progress and its benefits is to-day taken very much for granted. The oppositions and the difficulties have mostly passed unnoticed. The labour involved in the production of programmes is quite unknown. The technical improvements in transmission, studio equipment and so on, the result of persistent and painstaking research have probably been introduced too gradually to have attracted much attention. Idealism and imagination and a public service policy are more obvious in their absence than in their presence. But whether credit is given, or whether it is even due, to those who have carried the responsibility in these early years, is of little concern to them. They have on the whole a conscience less troubled than consciences normally are. They at any rate feel that they have had vision enough to realize their responsibilities, and that they have done what was humanly possible in execution of them. They would not pass from this fourth anniversary without recording the great assistance they have received in their work from leaders in almost every line of activity which the operations of broadcasting embraces, nor the encouragements which they have been given by the vast body of their listeners.

LET YOUR FRIENDS LISTEN.

National Wireless Week,

Nov. 7-13.

London and Daventry News and Notes.

THE historic Ceremony of the Keys, which has been performed at the Tower of London every night since the days of King Edward III—600 years ago—will, it is hoped, be broadcast on Thursday, December 9. No fewer than six microphones will be required to pick up the sounds of the Head Warder's progress as he goes his round of the Tower, accompanied by a guard and carrying a lantern and a large bunch of keys, until finally he fastens the big gates. This broadcast will be given in connection with an authoritative talk on the Tower, between 9.15 and a few minutes past 10 o'clock.

Mr. A. J. Alan, the author of those wonderful Ananias stories which he relates all too infrequently before the microphone, has written a play—his first venture in this form of Radio work. The author's experience of broadcasting is a sufficient guarantee that the play—its title is *Five*—will be of the thrilling type. It certainly is and, of course, it contains that little unexpected 'twist' which makes it fascinating and which will give listeners something more on which to reflect. A list of stations which will broadcast this and other plays under a rota system will be given in our next issue.

Mr. Geoffrey Toye is to conduct another Light Symphony Concert on Thursday, November 18. This will include Beethoven's *Egmont* Overture, Bach's *Concerto in E Major* for Violin and Strings (in which the soloist will be Mr. Arthur Beckwith), the *Pavane for a Dead Infanta* (one of Ravel's smallest and most beautiful works) and Mendelssohn's *Hebrides* Overture. The third of the Mozart Symphonies which are being given at intervals of two or three weeks, will be the *Jupiter*, which Mr. Toye is also including in this programme.

A short chamber music programme at 10.15 p.m. on Wednesday, November 17, will include Coleridge-Taylor's Quintet for Clarinet and Strings, written by the composer for the famous clarinet player, Charles Draper (a regular member of the London Wireless Orchestra). It is a very grateful work from the listener's point of view, with attractive melodies treated in Coleridge-Taylor's lucid fashion. The Kutscher String Quartet will play the Waltz from Glazunov's *Suite in C Major*, Op. 35, and Hugo Wolf's *Italian Serenade*, which has proved very popular on two occasions, and for which many requests have been received.

A popular orchestral concert, conducted by Mr. John Ansell, will be given between 10.15 and 11 p.m. on Monday, November 29, when the programme will include some of Brahms' lesser-known Hungarian Dances. To Brahms, thorough-going German as he was, Hungary and the Hungarians, their race tradition, their idiom of speech and even of thought, were as completely foreign as they are to us. None the less, he did more than any native Hungarian composer to make their music known to the world at large, and it is mainly due to him that the dance tunes enjoy their world-wide popularity. Listeners who know Brahms' chamber music will not need to be reminded how he makes use of Hungarian tunes as the themes of several of his movements.

Forthcoming variety programmes:—

Monday, November 22.—The Hearps Quartet in popular numbers; Jane Ayr, soubrette, whose first appearance before the microphone was with the Radio Follies Concert Party.
Thursday, November 25.—Fred Masters, famous for his 'Laughing Song' and farmyard impersonations; and other artists whose names will be announced next week.

St. Andrew's Day, Tuesday, November 30, will be celebrated between 8 and 9.30 p.m. by Daventry relaying special programmes from various Scottish stations. There will be pipe music and choral singing from Aberdeen, a Scottish play from Glasgow, solo singing by well-known Scottish artists from Dundee, and Gaelic singing from Edinburgh. The whole programme will be commented by Dr. James Devon, who was in charge of a similar programme on St. Andrew's Day last year.

Members of the Newport (Monmouthshire) Musical Society, who have to their credit several Elstedford successes, will contribute a programme of choruses, part-songs and madrigals between 10.15 and 10.30 p.m., on Thursday, November 18. The Society has a choir of ninety voices, but only some forty of these can be accommodated in the studio for their broadcast performance.



VISCOUNT GREY OF FALLODON, K.G., whose important speech at the League of Nations Union meeting, in Central Hall, Westminster, on Armistice Day, will be broadcast throughout the country.

The stage feature on Sunday afternoon, November 28, will take the form of a reading by Mr. Arthur Bourchier, the eminent actor.

A Light Symphony Concert, conducted by Mr. John Ansell, will be given by the Wireless Orchestra on Sunday afternoon, November 28. Mr. Ansell will include the most popular of Brahms' four symphonies, that in D Major.

The Rt. Hon. W. S. Munroe, Prime Minister of Newfoundland, is to tell listeners something about the special problems of his country in a talk at 7.40 p.m. on Wednesday, November 17.

The third of the fortnightly series of interesting talks on 'Walks Through London' will be given at 4 p.m. on Wednesday, November 24, by Mr. Allen Walker, who will deal with 'Westminster.' The fourth talk will be by Mr. David Garnett (author of 'Lady Into Fox') on Wednesday, December 8, when he will take listeners on a stroll through Bloomsbury.

At the monthly broadcast service at St. Martin-in-the-Fields on Sunday, November 14, the address will be given by the Rt. Rev. the Bishop of Kingston. The Week's Good Cause appeal that day will be on behalf of the Royal National Orthopaedic Hospital, Great Portland Street, London, and will be made by the Lord Mayor of London (Sir Rowland Bland).

Listeners will remember a relay from the Bishopsgate Institute some months ago of a performance of Handel's *Scenes* by the Harold Brakes Choir. On Thursday, December 2, a complete performance by the same choir of Handel's opera, *Acis and Galatea*, will be relayed, also from the Bishopsgate Institute. *Acis and Galatea* is one of the best known of Handel's purely secular works. It is a pastoral opera to a text by Gay. Even in those days, the custom, so familiar to us now, of having 'additional numbers' from other pens was already in vogue, and Pope and Dryden were also associated with the work. Composed in 1720, it was produced, so far as we know, in 1721, and though after Handel's death it shared in the neglect which befell many of his works, long ago—more than a century ago—it took its rightful place of honour among his masterpieces. The opera was given as a complete stage performance in London by McCreedy, at Drury Lane, in 1842, with revised orchestration by Mozart. It is a simple pastoral tale of the love of Acis and the nymph Galatea, with the uncouth giant Polyphemus as unsuccessful rival. Polyphemus' air in honour of the nymph, 'O Rudder than the Cherry,' is probably the best known of the individual numbers.

One of the most successful programmes recently broadcast—if correspondence be any criterion—was the imitation American transmission. It has been decided to give another programme of this type in the near future.

The cast for the light opera, *Fenella*, which, as already announced, is to be given at 10.30 p.m., on Monday, November 15, includes Miss Doris Vane, Mr. Arthur Cranmer, and Mr. George Brierley. The opera is a story of gipsy love, with music by Mr. Napoleon Lambelet. His many musical activities include a great deal of research work on the subject of Greek folk songs, in which he was assisted by his daughter Vivien, well known to listeners as a delightful singer of art songs.

All-British music will be played in a programme to be relayed from the Walpole Cinema, Ealing, between 6 and 7 p.m. on Saturday, November 20, when listeners will also hear some community singing by the audience, which is being arranged in connection with the showing of a special film.

Some people, subjects and dates for those who like talks:—

Monday, November 15.—Mr. D. S. Richards, Secretary of the Joint Committee of the Radio Society and Wireless League: Radio Talk.
Mr. R. Bostford: Ministry of Agriculture.
Talk on the 'Management of Milk Cows.'
Tuesday, November 16.—A blind girl worker from the London Workshops for the Blind factory at Rosedale House, Finslow: My Day's Work, with special reference to blind knitters.
Wednesday, November 17.—Lieut.-Col. W. P. Drury: Sea Captains and the King, the third of his series of Historical Sketches. In this talk Col. Drury discusses the Battle of Bosworth Field and its far-reaching results.
Professor George Gordon, Merton Professor of English Literature at the University of Oxford: The first of a series of six talks on 'Companionable Books,' this talk dealing with Pepys's Diary.
Thursday, November 18.—Mr. Lewis Hind: 'Rembrandt,' in the second of his talks on Six Great Artists and What They Stand For.
Professor J. Arthur Thomson: The Mind of the Lower Animals.
Friday, November 19.—Mr. F. W. Anstey: Two dialogue Sketches—A Christmas Hump and In an Omnibus.
Saturday, November 20.—Mr. Alan McNab: A Travel Talk in which he will contrast the present with the past of Constantinople, from which city he has just returned.

News From the Provinces.

CARDIFF.

PLAYS have been always a popular feature with Cardiff listeners and their popularity seems to be on the increase. Contrary to what would be expected, a play lasting one and a half hours, or more, is often more popular than short plays, but such works have to be carefully chosen. A number of Oscar Wilde's plays lasting one and a half hours or more have been broadcast successfully, and listeners who look forward to these play evenings will be interested in *The Pinner of Straws*, a comedy in four acts, by Bernard Shaw. This play was originally produced by Charles Hawtrey at the Garrick Theatre, London, in 1919. Two of the leading parts are to be played by Miss Mary O'Farrell and Mr. Hesketh Pearson, whose ability is well known, and in the cast will also be the versatile Mr. Donald Davies, whose roles have ranged from 'The Pantomime Dame' to 'A Romantic Lover,' and even an eminent 'K.C.' Another play in forthcoming programmes is *Her Chance*, by Florence M. Millward. This will be given on Friday, November 20, in a programme of popular ballads and musical comedy excerpts.

In addition to the outside concert which Cardiff Station is giving at Pontypriid on Tuesday, November 30 (already announced in *The Radio Times*), another event of a similar character will take place at the Central Hall, Newport, on Tuesday, November 23. Like Pontypriid, the programme will be 'Popular Variety,' and included amongst the artists will be John Rorke (listeners will remember his performances in 'Pre-war Reminiscences'), and Yvette, the quaint comedienne (another favourite with Cardiff listeners). As is customary in the case of these outside broadcasts, the profits are devoted to charity, in this case to the 'Sets for the Sick' Fund, the object of which is the provision of wireless sets for sick persons in their own homes. There are countless cases of sick folk who cannot afford to purchase apparatus for themselves, and the fund can, therefore, do much good work.

BOURNEMOUTH.

THE high standard of our Sunday afternoon concerts will be fully maintained on November 14, when the singers will be Miss May Blyth and Mr. Dale Smith. Mr. Dale Smith's songs will include two arias from *Elijah*, 'Lord God of Abraham' and 'It is Enough.' The Symphony is to be one of the most popular of Mozart's—the *K. Flut.* The orchestra will also play Tchaikovsky's *Mosartiana*; Miss Nora Bradbury will be the soloist in the Mendelssohn *G. Minor Concerto*.

In response to several requests, the Wireless Military Band has been reconstituted and will make its first reappearance on Friday, November 10. The chief items will be Elgar's No. 4 *Pomp and Circumstances*, Ansell's *Plymouth Hoe*, the *Welsh Rhapsody* by Edward German, and Tchaikovsky's 1812 *Overture*. The Wireless Military Band, which will be under the direction of Captain W. A. Featherstone, will conclude the first of this new series of concerts by playing the regimental marches of the Hampshire and Dorset Regiments.

Another Star Variety Programme is provided for Thursday, November 18. Miss Wynne Vaughan and Mr. Roland Merry will entertain with some of their original humorous songs and sketches, while Mr. Jerome Murphy will be heard in Irish songs and humour. Miss Clara Alexander (extreme raconteuse) and Mr. Eddy Reed (original patter artist) are also taking part in this programme. The popularity of these Star Variety Programmes may be judged from the large number of applications received from listeners to form part of the small audience which is admitted to the studio on variety nights.

BIRMINGHAM.

THE fourth birthday of the Birmingham Station will be celebrated on Monday, November 15, by a specially chosen programme, part of which will consist of varied items by the Station Staff, Chorus, and Orchestra. Other birthdays were celebrated at the old studio in New Street, and this will be the first such occasion in the new studio.

A programme, which will also be broadcast from Daventry, will be given under the conductors of Mr. Percy Pitt, Director of Music to the B.B.C., on Friday, November 19. It will include the performance by the Station Orchestra of a selection from the works of D'Krieger, whose compositions include opera, string quartets, a violin concerto, and some songs, all characterized by the musical elegance of their inspiration and expression. Examples of his songs, which have always been popular with English music-lovers, will be sung by Miss Gertrude Johnson (soprano), the solo violinist being Mr. William Primrose.

The second of the series of four programmes to be broadcast from the Central Hall takes place on Wednesday, November 24, when Mr. Joseph Lewis will conduct a Community Singing Concert. Listeners who have not yet ventured to sing for themselves are urged to take this opportunity of making the acquaintance of Mr. Lewis at the Central Hall—he may be relied on to 'do the rest.' Several well-known artists will assist in leading the singing.

The Bells of the Cathedral are always a fitting prelude to the evening service; on Sunday, November 14, they will be heard at 8 p.m. before the service at the Cathedral, to be conducted by the Rev. Canon J. H. Foist, of All Saints, Leamington.

PLYMOUTH.

TO commemorate the anniversary of the birth of Sir Henry Bishop, who was born in 1735, a programme of his works will be broadcast on Thursday, November 18. There will be items by the Station Orchestra, directed by Miss Winifred Grant, and some songs by Miss Una Hayes, the well-known soprano. On the same day, Mr. Middleton Woods (entertainer) will be heard, as will also a comedy entitled *Our Children*, by F. E. W. Williams, the artists in which will be Miss Gwen Verschell and Mr. Eric Morden.

Listeners will be taken in imagination round some of London's famous old churches during a talk on Tuesday, November 16, by Miss Maude Totterd, Curator of St. Nicholas Priory, Esher.

STOKES-ON-TRENT.

THE programme on Thursday, November 18, will include a popular military band concert by the Band of the 61st North Midland Field Brigade, Royal Artillery. There will also be items by Mr. Ronald Gouley, the blind pianist and singer, who is a native of the Potteries district, and earlier in the evening listeners will hear a short piano-forte recital by Mr. W. T. Boney.

LIVERPOOL.

DURING the programme on Wednesday, November 24, the ladies' section of the Station Choir will be heard in the cantata, *The Moon*, which is being arranged from various airs by Purcell, the great seventeenth-century composer. They will sing also two short part-songs—Holst's *Song of the Shipbuilders*, and a humorous setting of one of Walter de la Mare's poems, *Alack*, written by Armstrong Gibbs. The Skegnessdale Prize Band will contribute light numbers to the same programme, while Mr. T. Gerald Pearson (entertainer) will add a humorous remark.

MANCHESTER.

THE Lord Mayor of Manchester, in conjunction with the Manchester Station, is holding a reception in the Town Hall on Monday November 15, on the occasion of the Civic Celebration of the fourth anniversary of the Manchester Broadcasting Station. The stately hall will be a fit setting for the anniversary meeting of an institution so intimately bound up with the City's life and enterprise. Speeches will be made by the Lord Mayor (Alderman Swales), the Dean of Manchester (Dr. Hewlett Johnson), and Professor Weiss, F.R.S., Senior Member of the Senate of Manchester University. For this reception the Lord Mayor is also placing his private suite of apartments at the disposal of the guests of the City and the British Broadcasting Company. A concert will be given by the Station Augmented Orchestra, supported by Mr. Robert Radford and the Manchester Cathedral Male Voice Quartet.

An interesting programme, devised by Mr. T. H. Morrison to illustrate the many contrasts in treatment of the same subject by various composers, is to be broadcast in the near future. An example of the idea underlying the programme is shown by Cederberg-Taylor's treatment of *Onegin*, *Annie*, *Belshazzar*, and, in sharp contrast, Sir Frederic Cowen's treatment of the same subject. Then there is Tchaikovsky's *Prelude, Romeo and Juliet*, and, again, Robert Chignell's conception of the same subject. There are hundreds of such contrasts. Such a programme should prove both intriguing and attractive.

A series of talks by Mr. Moses Baritz on the operas to be performed by the British National Opera Company during their forthcoming tour, which should prove most useful and entertaining, is to be given during the next few weeks. The first talk is to take place between 5 and 5.15 p.m. on Wednesday, November 17, but a short preliminary chat, with special reference to the series and the opening season of the B.N.O.C., will be given on Friday, November 12. The opera which will be dealt with first has not yet been decided, but the talk will be illustrated with solos by Miss May Blyth. In his next talk, on Friday, November 19, Mr. Baritz will deal with *Othello*, Mr. Frank Mullings singing the aria from the closing scene of the opera. Miss Miriam Lyeette will illustrate the next talk on Wednesday, November 24, and on Friday, November 26, Mr. Baritz will describe *La Bohème*, the soloists on that occasion being Messrs. Tudor Davis and Denis Noble.

HULL.

A LIGHT vocal and instrumental programme will be given on Wednesday, November 17, when Mr. Arthur Johnson, whose String Quintet's broadcasting has always been a popular local feature, will himself play two groups of violin solos. Two new artists will be heard—Miss Gudrun Smith and Mr. Ernest Smith, who will sing both solos and duets.

Another exciting talk on 'More Thrills Experienced during Daring Dives' will be broadcast on Tuesday, November 16, by 'The Professional Diver and Swimmer.'

LEEDS-BRADFORD.

IT should have been mentioned in *The Radio Times* in connection with the broadcasting of the second act of the ballad opera, *The Cherokees*, from the Little Theatre, Leeds, by the Leeds-Bradford Station on Wednesday, October 21, that the production was very largely due to the energy and patience of Mr. Anderson Tyrer. Mr. Tyrer spent many hours in rearranging and reharmonising the melodies from the score belonging to Mr. Frank Kidson, which is, in fact, the only original copy in existence.

Seeing With the Mind's Eye.

By R. E. Jeffrey.

THIS week, *The Yellow Jacket*, a play of China done in the Chinese way, is to be transmitted from one of the broadcasting studios on Savoy Hill. It is essentially a play of action and, strange as it may seem at first glance, it has been chosen for presentation by radio because of this very quality, for it has now been established beyond all doubt that every listener who really and truly listens is able to see with his mind's eye every movement and scene of a broadcast play.

To achieve this, however, listeners must give both ears and all their attention to what is coming through their loud speaker or earphones. In fact it may be said without fear of contradiction that those who do not enjoy broadcast drama fail to do so simply because they allow their attention to be divided.

When the British Broadcasting Company first included dramatic transmissions in the programme, nearly everyone held the view that such items were hardly likely to succeed, and it was thought, in those early days, that the plays selected for broadcasting must of necessity be full of clever dialogue, because, so it was argued, the action of the play could not be seen, and, therefore, it was felt that all such action was useless.

To-day, after nearly four years of careful experiment and study, it is a proven fact that dramatic action is seen in complete detail by all those who care to listen with close attention. And more, we know now that mere dialogue, if unattended by considerable action, becomes tiresome to even the most attentive listener.

In the plays that are now being transmitted by the B.B.C., the utmost care is given to the "cutting" of lines that are unessential to the action of character or plot. The makers and producers of radio plays are now thinking in terms, not words. We know now that words when heard are instantaneously translated into forms by the subconscious, and it is thus that we see them.

A radio play should, therefore, present to the mind of the listener a continuous and ever-changing series of pictures.

To appreciate fully a radio play or spectacle, it is not necessary for the eye to behold the picture. The eye conveys to the mind external impressions of visible matter, it photographs the scene as does the lens of a camera. We know, however, that true drama is emotion, and emotion stimulates its own picture, not through the eye, but through the sub-conscious—the mind's eye.

When an imaginative person enters a dark room, his eyes show him only blackness; nevertheless, he sees pictures of all kinds lurking in the dark. Sometimes they are so clear to him as to seem real and tangible.

The experience that has been gained by the senses provides the material out of which we make

our mind pictures. No effort is required on our part. In fact, to make an effort is often a positive hindrance.

In the case of listening to a broadcast play, everything that tends to distract the attention of the listener should, of course, be excluded. Mind and body must both be relaxed. The listening should always be easy and natural, then the listener's sub-conscious mind—his imagination—will provide the setting for the play. Given these conditions, every listener will be able to see a broadcast play with a vividness and with a sense of the reality of character, action and scene, which are not excelled by the impressions received when watching a production on the stage of a theatre.

Surely it is true that the mind is a greater provider of real spectacles, both intimate and vast, than the greatest of scenic artists can ever hope

Adjustment to new values and new demands is, of course, difficult. Some listeners seem to take more joy in fault-finding than in being entertained. Those, however, who have carefully followed the development of radio drama within the last two or three years with the will to understand and to be entertained have found their ability to "see" by radio enormously increased. Every detail of a scene can be instantly realized by these practiced listeners. These are the listeners who ask the B.B.C. to put more and more plays into the programme. Such listeners may be truly said to co-operate with the players and producers in such transmissions. They give their minds to be played upon by the words that are broadcast.

Radio drama is destined to become a great source of inspiration to the listening public. Such transmissions as *Drake*, *Regimental Reminiscences*, *Trafalgar Day*, *London Lady*, *White Chateau*, *Indian Love Lyrics*, *New Year's Eve*, and *Three Fishers*, are dramas of a type that is peculiar to radio, and it is one which is evolving rapidly.

It gives to those who listen mind pictures painted by sound and imagination only, pictures which will live longer in the memory than those seen by the eyes and painted by the brush of the artist.

POINTS FROM TALKS.

The only thing that anybody can do for any person is to love him, inspire him at a discreet distance, and keep the ballads away. —*James Agate*.

This world loves the wanderer and the traveler as it loves a lover and as it hates a tripper. —*F. Grelgud*.

One form of restriction which is not generally known is that wireless apparatus may not be used for public entertainment to which admission is charged, such as a subscription dance. —*George Gorton*.

Kipling is the most unblushingly painstaking, vigorously acrobatic prose-writer alive. —*Danmond MacCarthy*.

There were four main sources of our surnames. The first was by adapting the personal or baptismal name. The second was by adopting the name of one's trade. The third by adopting the name of some place, and the fourth by making use of what to-day we should call a nickname. —*H. C. L. Johns*.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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LET YOUR FRIENDS LISTEN!

The proper way to celebrate National Wireless Week.

to be. This is where radio has an advantage over the stage or the film. It allows the listener to create types and scenes that are appropriate to his own taste and mentality.

Good radio plays must possess the quality of reality. They must bear some relation to life as we each and all understand it. This, of course, does not rule out the fantastic or the strange. Plays dealing with such matters express something which can be accepted by our minds, and can sometimes strike chords which we, too, in our imaginative moments have vibrated. Hearing words which stimulate his imagination, the listener will immediately proceed to create scenes that he can understand and accept, he will see—in imagination—the characters move in surroundings which will, for him, create a sense of the reality of the play.

Those listeners, then, who care to make full use of their imaginative faculty, may not only hear *The Yellow Jacket* on Thursday evening next, but may 'see' it too, just as they may 'see' all radio plays, if they will but properly attune their minds as they listen.

The Use of Annotated Programmes.

By Percy A. Scholes.

FOR about two months now every issue of *The Radio Times* has contained brief notes on many of the pieces of music that are to be performed during the week. That this new feature was at once appreciated by a large number of listeners the Editor's correspondence has, I gather, testified. Probably, however, there are still some listeners whose eyes are passing unheedingly over the notes, and who, indeed, have not given much thought to their purpose.

That purpose is simply to *enhance the enjoyment of the music*. That is the reason why every serious concert-giving organization in the world provides such notes in its programmes, and that is the reason why *The Radio Times* is doing so. There are thousands of simple pieces of music that everybody can enjoy straight away, but there are thousands of other pieces which at first are found a little difficult to follow, and to aid the enjoyment of these, help can certainly be given by means of brief annotations.

What sort of help? Many people have realized that to get all there is out of certain music some preliminary study is called for, and that such study is well worth while. I have known people begin to take 'Harmony' lessons, because they thought that would help them. Not at all! Or, at any rate, not very directly. Of course, anything which tends to sharpen the aural perception is *some* good for the listener, but Harmony is essentially a composer's study, not a listener's, and let us feel glad of that, for to get an adequate grasp of Harmony means some years of plodding work.

Then what does the listener need?

Consider for a moment what is your greatest difficulty in hearing some long piece as yet unknown to you and perhaps by a composer whose very style is new to you. You find it 'confusing.' You cannot trace any clear sequence of ideas. You 'can't see the wood for the trees.' That is sometimes, frankly, the experience of the professional music critic himself when he hears a new piece in a new style, and it may well be the experience of the ordinary listener when he hears some piece of Beethoven or Schubert. One thing seems just to succeed another and the 'logic' of it all is not apparent. The music, in fine, appears at first hearing to be a jumble.

The Universal Principle.

The whole difficulty quickly disappears if one principle in musical composition is grasped and a little practice is gained in watching how the composer applies it. The principle is this: Every long piece of music in the world is simply a 'ringing-the-changes' upon one or two quite short tunes.

Take the first movement of Beethoven's *Eroica Symphony*; that was probably the longest symphonic movement ever written up to its date (1804), and must have puzzled many listeners on a first hearing. Yet look at the score and you will find that the 700 bars of this piece are practically only a varied treatment of two short tunes which, added together, occupy only twenty-four bars! To grasp these tunes so as to be able to recognize them as they recur (in whole or in part) is to find the movement grow perfectly simple. By various changes of treatment of this quite small amount of musical material, Beethoven has been able to express a kaleidoscopically changing series of emotions, all of them linked with the root-emotion of the whole piece—the emotion of heroism.

The practised listener takes in these tunes and follows their treatment easily and, indeed, even sub-consciously; the unpractised listener at first needs to do so consciously, and then, after a while, he, too, relegates such processes to his sub-consciousness, and merely revels in the musical beauty and poetical expression of emotion which the composer has put before him. That is, briefly,

the chief process involved in becoming a good listener—to realize the 'tunes' and to follow their treatment.

And that is why at all the principal orchestral concerts the concert-giver expects you, after having paid for entrance to the hall, to pay another shilling for a programme-book which gives, in words and in musical notation, the main 'tunes' or 'themes' or 'subjects' of each piece to be performed; and that is why the B.B.C. provides such programmes for its Alliert Hall Concerts (wisely charging not a shilling, but only sixpence for them, however), and that, I take it, is why *The Radio Times* (not charging even sixpence, but only twopenny) affords so much space to the annotations it is now offering to its readers.

The Three Arts in One.

Music is not one art, but three. There are in music—

- (a) The art of the *Composer*. Yet when he has done his work nothing exists but black marks on white paper.
- (b) The art of the *Performer*. Yet when he has done his work nothing has been brought into existence but a complex series of vibrations in the air.
- (c) The art of the *Listener*, who has to receive these vibrations, and in his reception of them give them their significance.

All these arts have to be learnt—the listener's art included. Perhaps this last suggestion appears to propose a formidable study. Not a bit of it! The art of listening is one which all can acquire—naturally is a degree varying with their natural 'musicality,' but nevertheless in sufficient measure.

If you meet any highbrow musician who says he 'doesn't need to hear music that way,' discount what he says. He is so well equipped naturally, or so well trained, that his subconsciousness carries out the whole business without his knowing anything of it, and hence he is quite incapable of understanding the mental processes necessary to the ordinary man. That is why so many clever musicians are so extraordinarily unhelpful to, and impatient with, the ordinary listener; they cannot get themselves in his shoes. The kind of spirit we need in musicians is that which, amongst scientists, we find in that broadcasting favourite, Sir Oliver Lodge, who can yet see the difficulties of the complete tyro, and so make things clear to him.

Besides the guidance as to 'tunes' and their treatment, most of the annotations in *The Radio Times* give a few facts about the composer, the period in which he wrote, and so forth. Many of these facts are necessarily repeated from time to time, as the same pieces or others from the same hand remain. By attentive reading of such information we shall in time find that a good deal of it will 'stick' in our minds, and as it does so it will help to bring us into closer sympathy with the composer's outlook.

There, as briefly as I can put it, is what I understand to be the aim and purpose of 'Annotated Programmes' in *The Radio Times*.

The many listeners to whom organized effort is out of the question can play their part by seeing that friends and neighbours who have not sets are invited in to hear theirs, but, oh, the care they must take to guard against possible failure! Necessary precautions are an overhaul of earth and aerial connections, the charging-up of accumulators and the replacement of doubtful valves and h.t. batteries.

To the manufacturer and trader I say—Here in National Wireless Week is your great chance: do not miss it. And to the listener let me say: Here is your week and your opportunity: use it, enjoy it, and 'LET YOUR FRIENDS LISTEN.'

National Wireless Week

By Bernard E. Jones

(Editor of 'Amateur Wireless,' 'Wireless Magazine,' Chairman, National Wireless Week Committee).

ON the 15th day of November the B.B.C. is four years old. That in itself is noteworthy.

Four years of creation and strenuous endeavour, four years of doing things and having them criticized, four years of real accomplishment, growth and progress. The B.B.C. deserves a good birthday and many happy returns.

It was Mr. Dorcas Matthews who first had the happy idea that the B.B.C.'s birthday celebration should, like a modern week-end, occupy the greater part of a week. The idea was taken up speedily and with fervour. A Committee representing the B.B.C., the wireless trade, the various wireless associations and the wireless press, was at once formed and a great new project came into being—National Wireless Week, which the whole country will celebrate from November 7 to 13, both days inclusive.

The idea at the back of the scheme is delightfully simple. Whilst we all know that wireless is all the rage, and that it has made more progress in the past four years than any other scientific development in the history of mankind, we have yet to acknowledge that there is a large proportion of the people of these islands who have not yet been interested in broadcasting.

One friend of mine, for example, will not listen to broadcasting because he says all 's's' are rendered as 'f's'! Another refuses to listen because somebody once told him that 'the programmes are rotten.' And a third will not get a set because 'they are so beastly complicated.'

All three, of course, are wrong, and we want all enthusiastic listeners and all members of the wireless trade and of the various wireless associations to take the opportunity afforded them by National Wireless Week of telling such ill-informed critics the truth. Listeners must become missionaries for that week. They must be out for converts. It is the interest and help of every listener that we want, and I feel that with such programmes as the B.B.C. is putting on for that week, we shall get it without a doubt.

How to Help.

The idea behind the National Wireless Week is distinctly good, but without the support—the solid support—of the manufacturer and the trader, and, above all, of the listener, the idea will lose all its value.

What is the B.B.C. doing for National Wireless Week? I have had a glance at the draft programme and can say, with my hand on my heart, that the B.B.C. is doing a great deal. I cannot mention here all the good things of the week. You will find them all set forth in detail on other pages in this paper.

There are two anniversaries celebrated in National Wireless Week—one I have already mentioned, and the other is—November 11. No previous Armistice Day programme has contained so much of beauty and improvement.

There are many special ways in which the wireless trade in all its branches, the big wireless associations and all the local associations, and listeners everywhere can help forward National Wireless Week. They can bring presents to bear upon civic authorities to recognize wireless, and they can organize wireless demonstrations, wireless lectures, wireless dances and wireless parties. They can link up wireless with the charities of the country—they can take steps to see that hospitals, 'homes,' schools, etc., etc., are equipped with wireless. No invalid or pensioner, no blind person, should be without the cheer and comfort of broadcasting.

(Continued at foot of previous column.)

Story of the Orchestra.

By V. Hely Hutchinson.—VI.

[This is the last of a series of articles in which Mr. Hely Hutchinson has traced the history of the orchestra, from the simple and rudimentary form in which it existed in the time of Haydn to the present day.]

IN the preceding articles of this series I have tried to give a bird's-eye view of the growth of the orchestra, and of the different groups of instruments in it. There are some instruments which do not come under the main groups, and which have to be dealt with separately.

The harp (which is said by Forsyth to be probably the only orchestral instrument which King David could recognise, so little has it changed in essentials since his days) is useful both as a solo instrument, in cadenzas and brilliant passages, and as a subordinate in the orchestral ensemble. It sweetens the tone of the strings, and gives rhythm to the wind instruments. One or two are almost always used in modern orchestral works.

The piano, as an orchestral instrument, has little use beyond emphasizing rhythm, and colouring the general tone by means of a glissando. When it tries to play a sustained tune, its true sounds thin and unconvincing compared to that of other instruments. The piano is essentially a percussion instrument, and when treated as such, can be most effective.

The organ is so large and powerful that when combined with the orchestra it seems not so much a member of the orchestra as an ally. Broadly speaking, the more sparingly it is used, the better it sounds. A little organ goes a very long way in orchestral music. It is finally employed in *Wist a Flucht*.

The saxophone is occasionally used in the orchestra, but it is not often satisfactory. Its tone is a cross between that of a clarinet and a horn, and is inclined to spoil the purer tone of both these instruments by comparison. But it is sometimes used as a solo instrument (as in Bizet's *L'Arlesienne* suite) with good effect.

The guitar, banjo, and mandoline are all stringed instruments, which are plucked with a plectrum or the fingers. They are sometimes used in accompaniments to songs where the character of the words demands them, but almost never in symphonic music. The only instance (within my own knowledge) of a lot of them being used in music is Grainger's setting of 'Father and Daughter,' where they produce a powerful rhythmic effect.

Broadcasting the Orchestra.

As a conclusion to this series of articles, perhaps a few words on the wireless transmission of orchestral music might be in place. Different instruments come through at different strengths, and the perpetual problem is to place the instruments at the right distance from the microphone. This is a problem which the B.B.C. have dealt with, on the whole, very successfully, but to obtain satisfactory results a balance test has to be made afresh for each orchestral concert.

Broadly speaking, the stringed instruments (except double bass) come through at normal strength, the reed-wind instruments (oboe, clarinet, and bassoon) subnormally, and the other wind instruments (particularly flute and bass-trumpet) supernormally. In the percussion, the kettle drums and big drums come through supernormally, the others about normally. The harp comes through at quite twice its normal strength.

It is quite possible that broadcasting, when it has become more universal than at present, may bring in modifications of instruments, and a comparatively new type of scoring; but the would-be innovator in this direction has, as yet, scarcely enough experience to guide him. Of one thing there is no doubt, the orchestra, however modified by external influences, will always remain the chief medium of performance of modern music.

The Listener's Point of View.

A Plea for Simplicity. By Philemon.

[There are many problems connected with broadcasting that listeners would like to see discussed in the pages of THE RADIO TIMES. We intend from time to time to raise some of these points and publish the discussion pro and con. This week Philemon, who is well known to all our readers, makes a claim for simplicity as the secret of success in broadcasting. We shall be glad to keep our readers' views on this question, whether in agreement or the reverse.]

I HAVE heard it said that there is a difference between delivering, say, a song or a speech 'over the wireless' and delivering it otherwise; that the art of broadcasting requires special training. I am not so sure. Take a sermon, for example. If the preacher mouths and shouts it at that end, it will not come pleasantly over to us at this end; if he speaks his chosen words simply, almost casually, we shall get them clearly; but, then, this simple utterance, and not the mouthing and shouting business, is the right way to preach a sermon even in a pulpit.

Simplicity is the secret of successful broadcasting, as it is the secret of every other form of self-utterance. The standard is set by that golden-voiced young man who reads the S.O.S.'s and the market prices from London; his voice is level, his matter is straightforward and unadorned. I admit that this is a very high standard. He achieves his greatest triumphs when he seems, from this end, to be moving leisurely just on the interested side of the frontier of boredom.

The reading of poetry is a good test. Under any circumstances a difficult art, this, over the wireless, is (I imagine) more difficult than ever. The other evening, to my own exceeding pleasure, we heard the voice of Sir Edmund Gosse. That in itself made the evening memorable; but, with all respect, and speaking simply from the point of view of broadcasting effect, Sir Edmund made two mistakes. He chose a long and complicated poem; and he read it—I don't know quite how to put it—he read it as if he were anxious that we should understand it, as if he didn't quite trust either the power of the poet's words themselves or the capacity of our intelligence; he read with force and stress, and must have kept on tenterhooks that clever fellow who controls the voltage, or whatever it is.

How Not to Do It.

Personally, I do not think that this 'impressive' way of reading poetry is ever, under any circumstances, the right way; but over the wireless it is almost fatal. I do not know what a successful delivery, straight from the diaphragm, sounds like in the studio, but it is apt to become, at this end, a very unhappy bellow; while a voice that dies away to an inaudible whisper leaves us, unless we luckily happen to know the poem ourselves by heart, wondering what all the fuss is about.

The fact is that the reader's own emotion, superimposed upon the emotion inherent in the words, tends rather to muddle than to clarify the reading. Readers at that end ought to know (and very probably they know well enough) that such superimposed emotion does not really come through on the wireless very well; it sounds different somewhat at our end. The tearful sobs and groans, for instance, with which those charming and perfectly capable actresses adorn their recital of some scene from Shakespeare are hardly to be distinguished, at this end, from the grunting of an unfortunate diver who, breathing with difficulty and constantly calling for more air, gropes for our information, in two feet of mud at the bottom of the Thames! Indeed the latter is much the more successful of the two, for it is easier for the uninitiated among us to imagine his condition than that of an stridged Ophelia or an excoverted Juliet.

If poetry is to be transmitted—and Heaven grant that it always may be!—it should be chosen from the simplest kind, which is almost always the best kind; and it should be spoken in the simplest possible manner. It would be better to chant the lines on one or two notes rather than embellish the reading with vocal gestures and stresses. If the words cannot get over under their own power, any kind of forcing will spoil them.

The Lauder Way.

Humour is another test. Sir Harry Lauder got his story across to us at this end with full effect—the story of the shoemaker, you remember—because he told it with great economy of words and in a dry tone. The consequence was that we got the joke, not Sir Harry's feeling that it was a funny one, nor his effort to perform the operation of getting it into our understanding. But when two jokers get together in the studio at that end, and talk excitedly at one another, shouting, interrupting each other, laughing all the while, and no doubt making exceedingly funny faces—well, frankly, the apparatus is not as yet sufficiently perfected to transmit all this at once. What it does succeed in transmitting of it is not quite so amusing as it must sound at the other end.

Simplicity, then, is the broadcaster's fundamental secret: a simplicity of both matter and manner. And if any of you are so simple (in the other sense) as to imagine that this would reduce the quality of the programme, recall how that when you last went to your tailor and told him that you insisted on the simplest possible cut he replied, 'Then you must have the best possible material.'

Listeners' Letters.

One Good Turn Deserves Another.

I WAS interested to read a letter from a correspondent who keeps a money-box alongside his crystal set. I do so, too, and when we specially enjoy any particular item, we find it a pleasure to put a mite into this box. The money goes to the 'Radio Club of the West,' to provide sets for the sick and aged poor. Should any listener be prompted to do likewise, I feel sure the Director of the B.B.C.'s Cardiff Station would be pleased to send a box to any applicant.—O. OLIVER, Mount Pleasant, Blaydon-on-Mendip.

Music for the Frogs.

A STRANGE thing happened here recently during Mr. Hickox's organ recital from St. Botolph's Church. A loud-speaker was on in our drawing-room and the large windows were open. It was a lovely warm evening. When the recital began, between twenty-five and thirty frogs, large and small, came out of their hiding—we have never before seen them during the daytime—and started hopping about the paths, in all appearances enjoying the music. It was full daylight at the time.—EDWARD H. SAUND, New St. John's Road, Jersey.

THE NEW WAVELENGTH SCHEME.

According to present arrangements the wavelength changes throughout Europe, which have already been indicated in detail in these columns, will take place on November 14. An article by Mr. P. P. Eckersley dealing with these changes will appear in next week's issue of 'The Radio Times.'

The Children's Corner

The Children's Hour Post-Bag.

THERE can be few things more interesting than this post-bag, for in it there are letters from people of all ages and sorts and opinions. They write about all kinds of subjects, and, as a result of the friendly and informal atmosphere of the Children's Hour, they mostly write in a friendly and even intimate way.

The London and Daventry Children's Hour receives anything from three thousand to six thousand letters a month—according to the time of year. In the summer, when the open air calls, and many listeners are (quite properly and healthily) engaged in outdoor occupations in the early evening, the number of letters drops to the lower figure. When autumn sets in, and summer time changes to 'sun time,' listeners gather round once more in that period 'between the dark and the daylight,' and their renewed interest shows itself in the increased size of the post-bag.

As we have often said, the written and spoken opinions of listeners are a most important help to us in the making of plans and programmes, and letters from 'the family' are, therefore, given very careful consideration. Some of them cause great pleasure—such as one, for example, as this:—

"Thank you, Uncle — for calling my name on the wireless. I had a gun, and a bow, narrow under the sofa. And cup and saucer from my Granie. I got a chocolate. From —"

Then come three lines of crosses—the ancient and well understood symbol of kisses. It's a nice little letter to find in the post-bag on a wet Monday morning. So is this:—

"Dear Uncle —, Will you Play the drum Please, and . . . will you sing that song called (here comes a title) and I am at school again. I have still got my bag that you gave me. and I have listen every night. Love from —"

These letters are quite typical of those we get from the youngest children. Mostly, such correspondents are members of the Radio Circle, and we can quite easily check off details of age, etc., to make sure that the letters are genuine. Often communications of this sort are enclosed in a letter from the child's parents, telling us how the young writer sat down determinedly to what was a formidable task for so inexperienced a correspondent, and spent a whole evening (and even more) in producing an expression of his opinion and affection.

There are crowds of letters from children who range from eight to fifteen. They frequently contain quite useful comments and suggestions, and both appreciation and criticism are conveyed in a spirit that demands (and gets) respect.

Then there are letters from parents, other relatives of children, teachers, clergymen and ministers, organizations connected with children, and 'grown-ups' who do not write on behalf of children at all, but on their own account. There are thousands of adults who listen to the Children's Hour (sometimes even secretly). We do not provide for them in the programmes, but, for the same reason that father often gets immense pleasure from Tommy's railway engine, these nice 'grown-up children' find pleasure in a great deal that happens in the Children's Hour.

Sometimes, there is a letter which has to be even more carefully considered than usual and answered at some length. One arrived last week from an indignant listener of fifteen years, who scolded us for expecting the Radio Circle to be a means of creating or developing friendship between children. (We can only reply that we know of several cases where this has actually happened.) She accuses us of snobbishness in choosing certain types of children to perform in Children's Programmes and asks point-blank the question: "When your listeners join the Radio Circle, do you ask them what their schools are?"—the point being that we welcome children from certain sorts of schools more heartily than children from another sort of school. Our answer is that we do not care a bit what is the 'social standing' of our listeners, or the sort of school they go to. To us, they are all children, members of the same family, equally respected, equally welcome—and very welcome, too. She upbraids us because the London and Daventry 'Corner' has no Magazine



A HUNDRED YEARS BETWEEN.

The universal appeal of wireless is strikingly shown by these photographs of one of our youngest listeners enjoying the Children's Hour, and of Mrs. Vernon, of Northwich, 103 years of age, the oldest member of our radio audience and an enthusiastic listener.

and holds no parties. The answer is that, although we very much want to have a Magazine, there are important reasons why we are not allowed to do so, while, as concerns the parties, there are several of those who take a regular part in the programmes who prefer to be 'heard and not seen,' so that the idea is always voted down, whenever it is put forward.

Such letters are very useful indeed, because they give us an opportunity of making clear just what we are trying to do and why we are not doing, or cannot do, things which listeners would like. It would be splendid if everybody who has a complaint about a 'Children's Corner' would write to us in the same way, because then we should know as much better what people were thinking and saying among themselves.

The letters we have chosen for this short article are only a very few out of a very large and very varied assortment, but they are enough to show that we do pay attention to letters and find them very helpful.

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Our Fourth Birthday.

How It Will be Celebrated for the London Circle.

ALWAYS in 'Birthday Week'—which is the week round about November 14—we try to arrange programmes that are more ambitious than usual. This year, after a great deal of thought and discussion, we have adopted a plan which we hope will give satisfaction.

Of the six programmes for the week, two will be given by visiting artists chosen from those who are most popular. One programme has been arranged so as to be specially suited to Armistice Day. Another is particularly appropriate to Lord Mayor's Day. The sixth and last—which is the one that comes on the 'Birthday' itself—will contain nothing but items from regular Artists and Ukeles on the staff.

Taking the proceedings in the order in which they occur, you will find in the programme for Monday, November 8, Miss Peggy Cochrane, who will play violin solos. On the same day, Mr. E. Le Breton Martin will tell a special story written by himself, and Mr. Ronald Gourley will 'do things' at the piano.

On Tuesday, November 9, the Radio Quartet will take part, and a specially-written playlet about Dick Whittington will be performed.

On Wednesday, November 10, Miss Kate Winter will sing. Also, Mr. Harcourt Williams will tell the story of John O'Brien, and Mr. Leslie Mainland will talk about Regimental Mascots—all of them animals—in the Great War.

On Thursday, November 11, the Wireless Chorus and the Radio Quartet will broadcast national songs, under the direction of Mr. Stanford Robinson.

This programme will also include a special Message by the Rev. P. B. Clayton, M.C. (known to many of your fathers and brothers in connection with what is called 'The H'), and the story of a heroic deed that was performed during the famous Mons retreat. This story will be told by someone who wishes to remain unnamed, but whom we are glad and proud to welcome to the Children's Hour for the first time.

On Friday, November 12, three eminent persons will take part. One of them is Miss Carmen Hill, who will sing songs. The second is the well-known pianist, Laffitte. The third is Mr. Herbert Asquith, who will read items from a newly-published book of children's poetry written by himself.

On Saturday, November 13, 'The Staff' will have the programmes to themselves. It is impossible to say at this stage what they will do, but programmes of this kind usually seem to be very popular, and we hope that this one will be no exception to the general rule.

Birmingham's Growing Radio Circle.

Since the inauguration of the fund for endowing a cot in the Children's Hospital, the number of letters to the Birmingham Station's Radio Circle has enormously increased. Every day applications to join the Radio Circle (which has already over 10,000 members) are pouring in, and as half the entrance fee of 1s. goes to the Cot Fund, these new entries are a real help. The amount has now reached £280 and is steadily progressing.

Intelligence or Instinct?

By Professor J. Arthur Thomson.

[This is the fourth of the notable series of Talks on the 'Mind of Animals' which Professor Thomson, the famous biologist, is broadcasting to all Stations from Aberdeen. These Talks will be published week by week in THE RADIO TIMES.]

WE read in the Scriptures that the serpent was more subtle than any beast of the field, but it is difficult to get scientific warrant for this generous appreciation.

No doubt, some snakes are very efficient, though they cannot put their tail in their mouth and roll along like a hoop. No doubt, some of them remember persons; no doubt, some pass readily into a cataleptic or death-like state:

For instance, the egg-eating African Dasypeltis breaks the shells in its gullet so that it loses none of the precious contents; no doubt, some snakes brood on their eggs with patience and thus point forward to the birds; but there is very little evidence of actual intelligence.

It should be noted, however, that this is far from being the view of Dr. Hornaday, the experienced Director of the New York Zoological Park, who believes that the mental aspect of snakes is badly underrated. He attaches great importance, for instance, to the case of a Reticulated Python, twenty-two feet long, which had to have its slough peeled off to save its life. At first, it writhed and resisted, but as the five keepers worked quietly and spoke soothingly, it acquiesced, and the peeling process continued for a long hour without resistance or protest. According to Dr. Hornaday, the snake, fresh from the jungle, appreciated the situation; but this is being generous.

Similarly, there is Layard's old story of the Ceylonese cobra which had thrust its head through a narrow aperture and swallowed a toad. When it tried to draw back, it could not get its distended head through, so it had to disgorge its booty. When the amphibian sought to get away, the reptile had perforce to seize it, and the same thing happened again. On the third attempt, however, the cobra seized the toad by one leg, withdrew through the aperture, and then swallowed its booty in triumph. Perhaps mind was stirring in that cobra, but to prove intelligent learning it would have been necessary to try a second toad.

Our estimate of snakes will apply also to other reptiles—crocodiles, tortoises, and lizards: they are very effective in their answers-back, but not very quick in the up-take. Yet we must keep hold of the principle that animals are rarely cleverer than they need to be. The greater the reptile efficiency, the less likelihood of intelligence.

Some people think we are joking if we ask: Has the frog a mind? Except in its spring croaking and piping, it lives such a humdrum

life, what would a frog do with a mind? Its body, as body, is sufficient for all its needs; what warrant is there for raising the question of an inner life of association and memory, of feeling and judgment.

Yet take a few of the facts brought to light by Professor Schaeffer and others in regard to the frog's power of learning. After a few trials, a frog learned to avoid hairy caterpillars, and remembered the lesson for at least ten days. After two trials, another learned not to have anything to do with doped earthworms. The lesson was perfectly remembered for a short time, and somewhat imperfectly for five days. When a frog got a mild

This seems to us a very instructive case, giving us a glimpse of the frog's simple-mindedness.

For many ages, fishes were the crown of creation, and they have been living so long that they have gained many automatisms that lead them right without their needing to attend their minds thereunto. When a pitcherful of eels is emptied out in the middle of a meadow, they make for the distant stream. This illustrates exquisite sensitiveness and the strength of an engrained constitutional obligation, but it is not intelligent. The male stickleback's nest is largely the outcome of hereditary instinctive capacity, more reflex than reflective.

In the making of the bubble-nests of

some *Stenotermus* is shown considerable variety and individuality, as if intelligence were joining hands with instinct. The male blows bubbles into a little floating island of waterweed; under this green shade the pairing takes place and the eggs float up and are caught; if they fall out, they are blown forcibly back again. There are many interesting details, ending with the grim fact that if the newly-hatched young ones do not weather quickly, they will be swallowed by their parents.

Some perch that were put into an aquarium, divided into two by a glass partition, used at first to damage their noses by butting towards the minnows on the other side.

But in about a month they learned the futility of this, learned so thoroughly that they did not intrude among the minnows when the partition was removed. When a minnow ventured across among the perch and swam slowly about, nothing happened; but when it made a rapid dash, pulling the perch's trigger irresistibly, it paid the penalty at once.

It is certain that captive fishes learn to establish associations, e.g., between visual signs and food. It must also be allowed that a few fishes, like sticklebacks, and bubble-fishes, give evidence of parental and conjugal affection; but we feel bound to conclude that the brain of the fish is mainly for the control of movements. Yet we must not be too ungenerous. Picture the Spatter fishes of Spain which bring down flies so effectively with expectorated drops of water, and pass from that to the habit two of them formed of shooting from the aquarium at observers, landing shots on eyes, nose, ears, and lips, and seeming to do this intentionally from a sheer sporting love of the game. Who says that fishes have no mind?

LET YOUR FRIENDS LISTEN.

National Wireless Week.

Nov. 7-13.



By permission of the Zoological Society

BREAKFAST IN THE REPTILE-HOUSE AT THE ZOO.

This egg-eating snake is so anxious not to lose any of the contents of its breakfast egg that it swallows it whole, and breaks the shell after it is securely lodged in the gullet. This picture shows the most painful part of the process. Can this be considered a sign of intelligence? Professor Thomson thinks not.

electric shock on seizing an earthworm, it declined earthworm for a whole week, but it did not refuse mealworms. Frogs can learn.

On the other hand, the frog is slow to learn how to get out of a maze, and it is stupidly bamboozled by the obstacle of a transparent thread which it could easily hop over if it had wits enough. Why, then, is it relatively quick to establish associations in regard to food? The answer must surely be that testing the palatable and the harmful, among insects and the like, is a common experience in the frog's daily life, a kind of experience in regard to which the frog has retained mental plasticity.

Take an experiment in detail. A hairy caterpillar was dropped in front of an experienced frog. When it began to crawl away, the frog hopped after and examined it closely, but without doing anything. The movement of the caterpillar pulled the trigger of the frog's impulse to pursue, but close inspection called an inhibiting association into activity, perhaps a memory of previously experienced disagreeableness. The frog made up its mind to do nothing. But the story does not end here. The caterpillar, in which the frog had lost interest, tumbled into a dish of water and wriggled energetically on the surface. This novel wriggling re-attracted the frog's attention, and a reinvestigation, preceded by a hop, took place. But ten seconds sufficed to assure the frog that it was the same old hairy caterpillar, so it finally turned away.

This explains QUICK STARTING



PETROL alone can't give you a quick start on a cold morning, not if it's handicapped by the usual dull, easily-congealed lubricating oil. On the other hand—



YOU cannot start quickly with the finest cold-resisting oil if it is handicapped by a common non-volatile spirit that needs a hot manifold and cylinders to make it vaporise properly. But—



THE combination of volatile petrol, and oil that doesn't gum up with the cold—that is what produces an instant, business-like hum of power in your motor.

SUCH a combination you get with Shell Petrol and Shell Oil—the positive quick-starting pair:—

- [1] Shell Petrol is well-balanced—specially blended so as to contain an ample proportion of quick-starting elements.
- [2] Shell Oil resists cold much better than other oils, flowing freely at temperatures at which others congeal.

Use the Shell quick-starting pair. Don't run down your batteries or wear yourself out on the starting handle.

SHELL

Motor Oil  and Petrol

THE QUICK-STARTING PAIR

PROGRAMMES FOR SUNDAY (November 7)

2LO LONDON 365 M

70 WALDENSIAN. WALLOON and HUGUENOT SERVICE, relayed from the Crypt of Canterbury Cathedral.

Service conducted by the Rev. JEAN H. BARNAS, Pastor of the Huguenot Church, and assisted by the Choir of the same Church. The Organist, Mr. (Orchestra and Choir under the direction of) C. H. ROBINSON A.R.C.M.

Vocalists: Andante Religieux. Near the Huguenot Church. Hymn: Entrenons de Nouveaux Cantiques. Lullaby (Gloria, to the tune Rockingham). The Passion. Exordium, Chap. 20. French. Revelation, Chap. 20. Dances (in French). Hymn: Nations louez le Seigneur.

Hymn: Marchons avec Joye. Service by the Rev. RICHARD HALL, Hon. Col. (C.F.R.A.F.). Hymn: O Deus Salvo te Ror.

The Waldensian Huguenot Church in the crypt of Canterbury Cathedral was founded in 1541 and given a Royal Charter by Edward VI in 1547. On the accession of Queen Mary it was suppressed, and Utenhove, its first Minister, went to Poland to work for the Reformation at the court of King Sigismund. The succession of Queen Elizabeth and the restoration of the Reformed religion made it possible for him to return, he brought with him the Charter and the church was reorganised, and has been since.

71 HANDEL'S 'MESSIAH'

The Sheffield Choir. The Wakeless Symphony Orchestra, conducted by Sir HENRY COWARD. 'DIDST thou I die? Heaven before me and the great God Himself appeared Handel, when he has written the Messiah. Handel's Chorus, thus in the Messiah.



The Huguenot Chapel in the Crypt of Canterbury Cathedral. A special service will be relayed from this historic spot this afternoon at 3 o'clock.

Part of Messiah. This great Oratorio was written in 1741, yet, nearly two centuries after its composition, it is generally regarded as Handel's masterpiece and one of the greatest master-works of the world. The Oratorio is divided into three Parts. The first Part opens with an Overture. The first section, the first broad and slow movement, is the 'Arie di David' of the coming Messiah. The second section, 'Comfort ye My people', is a chorus. The third section, 'And the glory of God', is a chorus. The first Part ends with a chorus. The second Part opens with a chorus. The third Part opens with a chorus. The first Part ends with a chorus. The second Part opens with a chorus. The third Part opens with a chorus.

PART I

1 The First Part opens with an Overture. The first section, the first broad and slow movement, is the 'Arie di David' of the coming Messiah. The second section, 'Comfort ye My people', is a chorus. The third section, 'And the glory of God', is a chorus. The first Part ends with a chorus. The second Part opens with a chorus. The third Part opens with a chorus. The first Part ends with a chorus. The second Part opens with a chorus. The third Part opens with a chorus.

7 Chorus. 'And he shall purify the sons of Levi.'
8-9 Contralto Solos. 'Behold a virgin shall conceive', and 'O Thou that toldest good things.' Chorus takes up these last words.
10-11 Bass Solos. 'For he said, darkness shall cover the earth', and 'The people that walked in darkness have seen a great light.'
12 Chorus. 'For unto us a Child is born.'
13 There comes here a beautiful contrast, as softly the Orchestra plays the simple strains like Pastoral Symphony, a picture of the shepherds keeping their night-watch in the fields. (This is not of course a Symphony in the modern sense of a Symphony, but only an orchestral work, but only an orchestral work.)
14-15 Soprano Solos. 'There were shepherds who kept the flock of the Lord'. And suddenly there was with the angel a multitude of the heavenly host.
17 Chorus. 'Glory to thee in the highest'.
18 Soprano Solo. 'Rejoice greatly'.
19-20 Contralto and Soprano Solos. Contralto, 'Then shall the eyes of the blind be opened', and 'Hear ye His flock.' Soprano, 'Come unto Him that labour.' (It is usual for these Solos to be sung thus, instead of the whole by singing.)
21 Chorus. 'His voice is easy.'

PART II

The opening of the Second Part speaks of the birth of the Messiah. 'Behold the Lamb of God', to Solo. 'He was despised', and 'He has borne our griefs and with His stripes we are healed'. Adagio. Short Recitative. All sing. 'Behold Him in whom the Father has sent His Son'.
28 Chorus. 'He trusted in God'.
29-30 Tenor Solos. 'They rebuke him', and 'Behold, and see if there be any sorrow like unto His sorrow'.
32 Tenor Solo. 'He was cut off from the land of the living', and 'But Thou wilt not leave Him in the dead'.
33 Chorus. 'Lift up your heads, O ye gates', and 'The Lord of glory shall enter'.
34-35 Chorus. 'The Lord of glory shall enter'.
36 Chorus. 'The Lord of glory shall enter'.
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99 Chorus. 'The Lord of glory shall enter'.
100 Chorus. 'The Lord of glory shall enter'.



The BISHOP OF MANCHESTER,

who will address Manchester listeners during the religious service in the studio this evening at 8 o'clock.



The Very Rev. DONALD FRASER, D.D.,

a former Moderator of the United Free Church of Scotland, and a prominent figure in Scottish Missionary Circles, gives a talk this evening on 'Livingstone's Country To-day' (London 6.0).



Rev. W. RUSSELL MALBY, D.D.,

President of the Wesleyan Methodist Conference, will deliver an address during the Sunday evening service relayed from the Guildhall, Plymouth, this evening at 8.15.

PROGRAMMES FOR SUNDAY (November 7)

6.15 am. "The World's Great Men." (Continued from Saturday.)
 7.15 am. "The World's Great Men." (Continued from Saturday.)
 8.15 am. "The World's Great Men." (Continued from Saturday.)

8.15 am. "The World's Great Men." (Continued from Saturday.)
 9.15 am. "The World's Great Men." (Continued from Saturday.)
 10.15 am. "The World's Great Men." (Continued from Saturday.)

11.15 am. "The World's Great Men." (Continued from Saturday.)
 12.15 pm. "The World's Great Men." (Continued from Saturday.)
 1.15 pm. "The World's Great Men." (Continued from Saturday.)
 2.15 pm. "The World's Great Men." (Continued from Saturday.)

3.15 pm. "The World's Great Men." (Continued from Saturday.)
 4.15 pm. "The World's Great Men." (Continued from Saturday.)
 5.15 pm. "The World's Great Men." (Continued from Saturday.)
 6.15 pm. "The World's Great Men." (Continued from Saturday.)

6.15 pm. The Rev. DONALD FRASER, D.D.,
 "Livingston's Country To-day"

DR DONALD FRASER has been associated with two of the most important Church movements of recent years. He was one of the founders of the "Livingston's Country To-day" movement, and has been a member of the "Livingston's Country To-day" movement since its inception.

Dr Fraser was Moderator of the United Free Church of Scotland, and has been a member of the "Livingston's Country To-day" movement since its inception.



Sir HENRY COWARD

Conductor of the famous Sheffield Musical Society, and of the Sheffield Wireless Symphony Orchestra in a performance of Handel's "Messiah."

8.0 am. Bow Bells.
 8.15 am. "The World's Great Men." (Continued from Saturday.)

RELIGIOUS SERVICE

Hymn, Congregational Hymnary 8 (English)

1. "The World's Great Men." (Continued from Saturday.)
 2. "The World's Great Men." (Continued from Saturday.)
 3. "The World's Great Men." (Continued from Saturday.)
 4. "The World's Great Men." (Continued from Saturday.)

8.40 THE ST. CATHAM SINGERS
 "The World's Great Men." (Continued from Saturday.)

Conducted by FREDERICK C. HAGGARD, FRIC

9.15 am. "The World's Great Men." (Continued from Saturday.)

10.15 am. "The World's Great Men." (Continued from Saturday.)

11.15 am. "The World's Great Men." (Continued from Saturday.)

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7.15 am. "The World's Great Men." (Continued from Saturday.)

8.15 am. "The World's Great Men." (Continued from Saturday.)



THE SOLOISTS IN TO-DAY'S PERFORMANCE OF 'THE MESSIAH'

Mr. Joseph Farrington, Miss Caroline Hatchard, Miss Edith Funnedge, and Mr. Frank Titterton, the four principal singers taking part in Handel's 'Messiah', which is being given from London this afternoon at four o'clock. The Sheffield Chorus and the Wireless Symphony Orchestra will be conducted by Sir Henry Coward.

PROGRAMMES FOR SUNDAY (November 7)

DATE: 2011.04.20

Since I Saw Your Face
Frank arr. Moffat (1966) (DDB)
 _____ *W. S. _____*
 _____ *Hayford (1912) _____*
 _____ *_____*
 _____ *_____*
 Yarmouth Fair (Norfolk Folk Song)
 _____ *arr. Peter Warlock*

17

Value in C Sharp Minor	Chopin
Study in D Sharp Minor	Beethoven

BY birth partly Polish, partly French, Chopin was a man with French elegance and sophistication. He was a man of letters, a man of letters.

S. BLAHIN'S early works show the influence of Loun, though the Russian Gumpster soon struck out on really original lines. The Prelude shows him in both calm and unpassioned moods.

Oct 1957

En Bateau (Boating) February
 En Bateau (Boating) February

Dadley's 8 piece comes from a *Little Suite* originally written for Piano Duo, then arranged for Orchestra. It

[illegible]

II. The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as $\epsilon \rightarrow 0$. In this case, the system (1) is reduced to a system of ordinary differential equations (ODEs) and the asymptotic behavior of the solutions is studied. The asymptotic behavior of the solutions is studied by using the method of matched asymptotic expansions. The asymptotic behavior of the solutions is studied by using the method of matched asymptotic expansions.

Aug. 10 "El Amero" (El ran Pastore) Inge by the
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From all the Vedas
He knows all things
He knows all things

Declined Statement

5 7 4 1 7 5

Wagner, rev. List

WAGNER based his great love-decision on a thirteenth-century version, by Gottfried von Strassburg, of the story of Tristan and Isolde. Tristan brought the Irish Princess Isolde to England as a bride for King Mark, but fell in love with her. The story of the love and infatuation is most wonderfully treated by the composer. The music is in the form of a transcription for the Piano of the closing scene of the opera. It is a beautiful and touching story. When at last she is dying in her arms, Isolde in a transport of love, falls lifeless upon his body.

Dietary

Adieu de l'Hôtesse Araña I
Vase-Caprice Rubanée
Dale Sarrin

Colona, Custate M. 1000 F. 1898 1898

Kau-ang Song (Chinese Folk Song) by Broo
 Maru (used by Irish Folk Song) by No

My Little Pretty One..... Jan. Monmouth

[illegible]

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10.45 EPILOGUE

5XX DAVENTRY. 1,600 M.

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301

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Circle 40

IN TONIGHT'S BALLAD CONCERT IN THE LONDON STUDIO.

this evening, at 9.15, London is broadcasting a Ballad Concert. On the left is Poustchhoff, the famous pianist, on the right Elisabeth Schumann, the aptly named, who, in 1920, was engaged for the State Opera House at Vienna by Richard Strauss and in the centre is a new photo of the popular Catani Octet.

PROGRAMMES FOR MONDAY (November 8)

2LO LONDON 365 M.

- 10.20 **TIME SIGNAL**, GUYSTON 1 to 1.00
Made from the Holborn Restaurant
- 3.0 **BROADCAST TO S. POOL** Mr. E. KAY THOMSON, 'Palace of Sport'
- 3.30 **THE DANFORTH SHOW** relayed from the Royal Automobile Club
- 4.15 **Mr. A. W. P. GAYFORD**, 'Shakers of Moder'
- 4.30 **THE LANCET MUSIC** (relayed)
- 5.15 **THE LANCET MUSIC** (relayed)

7.30 CONCERT

THE AUGMENTED WIRELESS MILITARY BAND

1. **THE WINDMILL** (M.V.O. FRAM. & M. relayed from 1. N. C. series, Chelms)

2. **ST. ART ROBERTSON** (PART I - The first)

3. **HARRY** (The first)

4. **MR. ALFRED MACKENZIE** (The first) (2nd time) (relayed from 1. N. C. series, Chelms) 1847, and has, happily, by no means retired from active life. Later in his life he was writing in various papers. He has written a good deal of...

5. **HARRY** (The first) (2nd time) (relayed from 1. N. C. series, Chelms) 1847, and has, happily, by no means retired from active life. Later in his life he was writing in various papers. He has written a good deal of...

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34. **HARRY** (The first) (2nd time) (relayed from 1. N. C. series, Chelms) 1847, and has, happily, by no means retired from active life. Later in his life he was writing in various papers. He has written a good deal of...

his companions, a nervous young lady, a middle-aged African gold prospector, and the intrepid girl who is chiefly concerned, these characters and the distant background of South Africa with the secret of the continent's best of the future and the...

1. **THE LANCET MUSIC** (relayed)

2. **THE LANCET MUSIC** (relayed)

3. **THE LANCET MUSIC** (relayed)

4. **THE LANCET MUSIC** (relayed)

5. **THE LANCET MUSIC** (relayed)

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36. **THE LANCET MUSIC** (relayed)

37. **THE LANCET MUSIC** (relayed)

Mr. STUART ROBERTSON, bass, sings in the All-British Programme from London, starting at 7.30 to-night in which the Augmented Wireless Military Band is taking part

8.0. BALLAD CONCERT

- VIVIAN LAMBLETT** (Soprano)
Rose-leaf Boat Maurice Allen
A Songster Cyril Scott
Wendy's Lullaby Lisa Lehmann
ELLEN OWEN (Violin)
Lullaby Handel, arr. Harry
VICTOR CARRIE (Tenor)
Meanor Coleridge Taylor
The Star Rogers
An Ebbony Love Let Kennedy, Frank
ELLEN OWEN
Drink to Me Only } - arr. Quiller
Three Poor Mariners }
VIVIAN LAMBLETT
Flower of Forgetfulness Coleridge
In You Believe in Fairies? W. G. W. G.
Song of the Open Sea Frank La Forge
VICTOR CARRIE
Symphony Tosti
Symphony M. G. W. G.
O Macushla Macmureough

8.40 Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletin

8.50 Mr. W. S. SNELL National Wireless Week

7.0 Time Signal, Big Ben: Weather Forecast, First General News Bulletin

Mr. DUNFORD MACCARTHY: Literary Criticism

8.5. STUART ROBERTSON

The Rafter's Daughter Lisa Lehmann
The Skew Ball Black

THE BAND

Excerpt from 'The Planets' Gustav Holst
Jupiter, the Bringer of Jollity
Maurice Dances 'Shepherd's Hey' Perry, the singer
Wendy's Lullaby E. Gorman

ASTROLOGER considers that each of the seven planets has an influence on life and affairs. Mars, for example, in the Bringer of War, Saturn the Bringer of Old Age, Uranus the Bringer of the Future, in his 8th house, at expressing a series of emotions in keeping with the traditional significance of the planets Jupiter is the Bringer of Jollity—that jollity, says the composer, that likes good meat and drink. His piece is full of rollicking tunes. In the middle the dignity of Jupiter is presented in a fine folk songish melody

8.30 CONGO NIGHT

A Short Melodrama written for Broadcasting by Richard Hughes

Produced by Howard Ross

Characters

Bill (A Cockney) PHILIP WARD
Harry (A Young English Traveller) BARRY HAYES

Stoddart (A Gold Prospector) A. B. LAMSON
A Girl PHILIP PANTHER

TO get the right atmosphere for listening to this play, lights should be turned down and the play heard in darkness or by fire-light. It will then be easier to imagine the mysterious Congo night, the thick undergrowth, a small clearing, the young English traveller and

Mr. STEWART WILSON

gives the evening Concert Recital 4 weeks. He is singing, in English, Schubert's great Song Cycle, 'The Maid of the Mill'. London 94

first play written specially for broadcasting when was given in January, 1924

9.2 BAND PROGRAMME

PART II

THE AUGMENTED WIRELESS MILITARY BAND.
Conducted by Mr. W. S. SNELL

Songs from 'The Wand of Youth' Elgar
Overture, '1812' Tchaikovsky

As a boy of twelve, Elgar wrote some music for a children's play. In 1907 he revised this, and arranged it for a Full Orchestra, in the form of two Suites. We are to hear some of the pieces from the Second of these.

March. This, the opening movement of the Second Suite, begins in the time-honoured way, with the Drums. Then the Viols begin the Tune. There is a light and dainty Trio, followed by the return of the March, and these two are used in alternation.

The Little Bell. This calls for little description. Now the woodwind, now strings, suggest to us fairy bells, while one bigger bell beams through.

Moths and Butterflies (Dances). Here light, fluttering figures on Flutes, Oboes, Clarinets. Harp and Strings picture for us these dancing creatures.

Fountain Dance. Very rapid figures for Muted Strings and light Woodwind suggest the playing waters.

(November 8)

the American "Crooning Troubadour," whose first performance in England will be relayed from the Café de Paris at midnight to-night.

PROGRAMMES FOR MONDAY (November 8)

... sung by Ariel, who has been made supremely happy by Prospero's promise "That when you are so free, The airy" ...

6.20 **ORCHESTRA**
Valde, "Thoughts" ... Alford

6.25 **INDUSTRIAL GREENS**
Both of Spring ... Little
Challenge of Spring ... Little
Singfield, Thy Dearest Mary ... Little

6.30 **WALLACE CRYSTIAN and an Imaginary**

6.40 **Boys' Brigade and Church Lads Brigade**
Bullseye

7.0 **S.B. from London**

9.30

9.45-11.15 ... 10.10

5WA CARDIFF. 353 M.

12.30-1.30 **Lunch-time Music from the Cation**

2.0 **MUSK SONG AND STORY**

3.20 **BROADCAST TO SCHOOLS: Dr. Cyril Fox,**
F.S.A., Director of the National Museum of
Wales, The Roman in Britain

3.40 **ORCHESTRA**

... "Die Meistersinger" ... Strauss
... "Mines" ... Wagner

... **HELEN HAWES (Soprano)**

... **Woods** ... Montague Phillips

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4.0 **On board Music from the Theatre by Patten**

5.0 **Afternoon Tones** ... Mr. W. G. G. G.

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3.45 **The Mersey Café Orchestra** ... Frederick Bottomley

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Miss Cecil Harrison (soprano) and vocal soloists, backed by Cardiff listeners this afternoon, and Miss Gertrude Davies (soprano) who is appearing in Birmingham's afternoon concert.

4.15 **FULLER'S ORCHESTRA QUARTET**, directed by J. H. ROGERS

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

9.45-11.15 ... 10.10

2LS LEEDS-BRADFORD. 321 M & 310 M.

3.40 **Scala Theatre, Leeds**

4.0 **AFTERNOON TONES** ... M. K. DOUGLAS

... **Hours for a Quiet Hour** (2)

5.15 **THE CHILDREN'S HOUR**

6.0 **Light Music**

6.40 **S.B. from London**

9.30 **S.B. from Liverpool**

9.45-11.15 **S.B. from London (10.10 Local News)**

6LV LIVERPOOL. 331 M.

11.30-12.30

MUSIC

4.0 **Patterson and his Orchestra from the Futurist Cinema**

5.0 **AFTERNOON TONES** ... W. A. MARTIN, The Romance of Old Furniture

5.15 **THE CHILDREN'S HOUR**

6.0 **THE HAVANA SYNCOPATED DANCE BAND**, relayed from the Embassy Café de Paris

6.30 **Light Music**

9.30 **Mr. T. E. LISTON, 'The League and The Legion'**, under the auspices of The League of Nations Union

9.45-11.15 **S.B. from London (10.10 Local News)**

5NG NOTTINGHAM. 326 M.

3.20 **BROADCAST TO SCHOOLS: Mr. E. L. GILFORD, 'The Story of Our Town'**

5PY PLYMOUTH 338 M.

11.0-12.0 **George East and his Quartet relayed from Popbair's Restaurant**

3.30 **ORCHESTRA relayed from Popbair's Restaurant**

... **Overman, 'Poet and Imitator'** ... Supp

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142 HOLBORN BARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**

To insure with
PRUDENTIAL
ASSURANCE COMPANY Ltd

A short talk on insurance
by Mr. Prudence

"Good evening everybody! At the age of 30 I wished to become a capitalist for my family's sake and my own. I could save about 12/6 per week, which would have meant only £33 had I died at the end of the year.

So I took a 30 year Endowment Assurance With-Profits with the Prudential, and this is how I shall stand, assuming bonus is at the present rate of £2 2 0 per cent. At age 60 I shall receive £1640 when I can retire or buy a business.

The amount I shall then have paid in premiums will be £991 5.0, but assuming I get income tax rebate on the present scale, the actual cost each year will be £29 14.9, or £892.2.6 in all. Therefore, I shall receive £747.17.6 on my savings by way of dividend or interest, on which I shall not have to pay income tax. And I shall also have protected my family properly during thirty years. Make a note of the address at once.

It is — 142 Holborn Bars, E.C. 1, and don't forget to mention the Radio Times. Good night everybody—good night!"



FREE
10 Day Tube
Send Coupon

Here's the Way to lighten cloudy teeth —to give them gleaming whiteness

Your gums like coral to contrast them—just remove that dingy film; see what happens.

THERE is now a way to quickly lighten and polish cloudy teeth, a way world's dental authorities advise. Your teeth are not naturally off colour simply clouded by a film coat. Run your tongue across your teeth and you'll feel it . . . a slippery sort of coating.

It absorbs discolorations from food, smoking, etc. It keeps your teeth dingy and invites tooth and gum troubles.

Ordinary dentifrices don't fight film successfully. Remove it and you'll be amazed at the whiteness of your teeth. Your smile will be charming, your teeth like polished ivory, your gums firmed to coral colour.

To-day get the film-removing dentifrice called Pepsodent. Send the coupon for a 10-day supply free. Or . . . purchase full size tube from your chemist.

Pepsodent
TRADE MARK

The New-Day Quality Dentifrice

10-Day Tube Free

THE PEPSODENT CO.
Dept. 298, 42, Southwark Bridge Road, London S E 1.
Mail 10-Day Tube of Pepsodent to—

Name

Address
Give full address. Write plainly.

Radio Times No. 9

The Pianos in use in the various stations of the British Broadcasting Company are by CHAPPELL and WEBER.

PROGRAMMES FOR WEDNESDAY (November 10)

2ZY MANCHESTER 378 M

2.25 BROADCAST TO SCHOOLS: The Story of English Music: Miss ELFRIDA VEPONT, 'Music and the Puritans'

3.45 A BAND CONCERT

THE DUSSELDORF 'TIE' BAND, conducted by J. C. WILCHUT

Mus. 'Pavane' Remond
Overture, 'Morning, Noon and Night' St. J. M.
HARRIS RODRIGUEZ (Bass)

A Song of the North Wind Harold Head
..... Mustard
..... Martin Shaw

J. H. MASEFIELD'S 'Carpenter' is a song of
First we see the 'qu' aqueduct
of Nimrod, the towering gable, with its
banks of oars, sailing home to Palestine with
two-sounding cargo of 'Ivory, and once and
white

Next is conjured up a picture of a 'stately
Spanish galleon' with its load of 'diamond
caskets, emeralds, sapphires, and gold
incense'

Last scene of all, a violent
ship on the dark British coast
through the Channel
of 'Tyne coast, round a headland, the sea

(Bass)
.....
.....

Wonder Throat
Oh, Could I But Express in Song

.....
Fantasia, 'Scots Air' Godfrey

5.0 Afternoon Topics: Miss FRANCES THAYER
'A Home of Remained Memories'

5.15 S.B. from London

6.0 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS
Lunch for W. P. DUCKY, 'Historical Sketches—
Witchcraft at Westminster' S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6KH HULL 335 M

3.30 Light Music

4.0 Afternoon Topics

4.15 FIELD'S OCTAGON QUARTET, directed by
J. H. RODGERS

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

7.15 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

LEEDS-BRADFORD 321 M & 310 M

11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed
from Field's Cafe, Commercial Street, Leeds

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
from the Scala Theatre, Leeds

5.0 Afternoon Topics: Mrs. DORIS NICHOLS,
Readings from Longfellow

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6LV LIVERPOOL 331 M

3.30 CHAMBER MUSIC CONCERT, relayed from
Lloyd Hall

..... S. W.
Sonata in C Minor, Op. 111

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5PY PLYMOUTH 338 M

11.0-12.0 GORDON EAST and his QUARTET, re-
layed from Popham's Restaurant

3.30 ORCHESTRA, relayed from Popham's Res-

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Mr. H. J. Barker, bass, will sing two songs
of songs to the March 2 programme this
afternoon, and M. F. Pedrick, relayed, will
talk on 'Some Ghosts of Fleet Street' from
Plymouth at 4 o'clock.

SHEFFIELD WEARING

Impromptu in G Major

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6FL SHEFFIELD 306 M

11.30-12.30 Gramophone Lecture by Miss
BARTON

4.15 London Programme, relayed from Daveney

5.15 THE CHILDREN'S HOUR

6.5 'Patriotic' 'The Harvest of a Quiet Year'

6.25 Musical Interlude

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6ST STOKE 301 M

4.0 Light Music

5.0 Afternoon Topics: The Rev. C. E. 'LOT
TERRAM, 'Insects—Methods of Warfare'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.10 OCTOBER 'The Wigs and Wherefore of
the Eve' (B)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

6SX SWANSEA 482 M

3.30 The Castle Cinema Orchestra and Organ
Music, relayed from the Castle Cinema

4.15 Gramophone Records

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 'The Wigs and Wherefore of the Eve' (B)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

7.10 S.B. from Plymouth

7.30-11.15 S.B. from London (10.10 Local News)

(Condensed Northern Programme for Wednesday
will be found on page 342.)

PROGRAMMES FOR THURSDAY (November 11)

21.0 LONDON 365 M.

10.45 ARMISTICE DAY SERVICE
from CANTERBURY CATHEDRAL

11.15-11.30 TALK TO SCHOOLS by Mr. ...

10.20 TIME SIGNAL GREENWICH The W. ...
Convert of New Gramophone Records

2.30 BROADCAST TO SCHOOLS Mrs. ...
The ...

3.0 FAYNSHORE relayed from WESTMINSTER ABBEY

3.45 Afternoon ...

During the last few years, the writing of stories and verse for children has come to its own again, and a great number of writers of real distinction have devoted themselves to this very fine and important branch of literature. Miss Florence Farjeon is among the happy band, and her contributions to such periodicals as the *Merry-go-round* and the *Street* books will be remembered by many. In addition to this, she is, too, the author of several sets of verses, 'The new Child's Alphabet' and 'The Country Child's Alphabet', which appeared ...

4.0 MILITARY BAND CONCERT

THE ... BAND (Lewisham)

March, 'The Voice of the ...'

Overture, 'Light Cavalry' ...

OLIVER KAVANagh ...

Nightfall at ...

The ...

EDITH LAKE (Violoncello)

Chant Elegiac ...

Symphony ...

Hand

A Hunting Scene ...

SYDNEY NORTHCOTE (Trombone)

All Suddenly the Wind Comes Soft

To Bachelors ...

EDITH LAKE

The Bard of Arinagh

Lost Castle Crown

June Harvesting Idyl

To Daughters ...

Hand

Three Irish Pictures ...

5.15 THE CHILDREN'S HOUR National Society ...

6.0 MILITARY BAND CONCERT (Lewisham)

OLIVER KAVANagh

Morning Hymn ...

The Star ...

Big Lady Moon ...

SYDNEY NORTHCOTE

The Cinnamon Puppies

Rest, Sweet Nymphs

Coral and Bright

Hand

A Military Toccata ...

6.35 Market Prices for Farmers

6.40 Ministry of Agriculture Fortingbury Market

7.0 TIME SIGNAL GREENWICH The W. ...
Convert of New Gramophone Records

Mr C. LEWIS HIND, Six Great Artists and What They Stand for—'Velasquez'

THIS is the first of a series of talks on Six Great Artists and What They Stand For, the other masters in the series being Rembrandt, Titian, Rubens, Turner, and Constable. Mr Lewis Hind has written widely on art and art history books including 'Adventures Among Pictures', 'Days With Velasquez', 'The Education of an Artist', and 'Art and Art', and he has edited several papers, including *The Academy* and *The* ...

7.30 'THE ROOSTERS' CONCERT PARTY

ON the three last occasions of the Armistice Night programme audiences have had the



CANTERBURY CATHEDRAL

A fine view, showing the West Front, Nave and Tower, of the historic Cathedral, the church of the Primates of England. The special Armistice Day Service will be relayed from the Cathedral, through London Station, this morning at 10.45

pleasure of hearing the Army Band ... very strong ... The ... party ... he has ... Army troops extant, and wherever they perform this feature of their entertainment—the ... and ... of army life in war time ... led for. The idea of these ... with Arthur Madcrass, ... the ... of this material was subsequently entrusted to the pen of Percy Merriam, two of the scenes being written by William Mack and one by George Western. The effects by which the Army sounds and ... have been brought so vividly to the ears of ... are managed by the ... to how the effect of an army on the march can be so excellently presented, but the 'Roosters' like to preserve a 'Boat Rabbit' ... on this professional secret. On ... night this year the 'Roosters' ... again give one of the Army scenes—a typical Y.M.C.A. concert of the 1914-1918 period compete with Padre, piano with a

LET YOUR FRIENDS LISTEN

National Wireless Week

Nov. 7-13

most ... and a generally ...

8.0 ...

8.15 ...

LORD GREY OF FALLODON ... everyone as the statesman who a ... Lord Grey, was Britain's Foreign Secretary in the critical years that led up to the war. He retired from active public life in 1919, and devoted himself to his other great interest—study of birds. Last year he published his ... under the title of 'Twenty-five Years'—a book that aroused enormous interest, and received the approbation of the most discerning ... of the English Poets, and formed ...

It nature of the war.

8.30 TIME SIGNAL GREENWICH The W. ...
Convert of New Gramophone Records

9.15 ...

MAJOR GENERAL ...

... of the Imperial War ...

9.30-11.0 IN MEMORIAM

November 11, 1918
On the battlefield ...
at the ...
they ...
of their glory

5XX DAVENTRY 1,600 M.

10.30 a.m. TIME SIGNAL GREENWICH The W. ...
Convert of New Gramophone Records

10.45 ARMISTICE DAY SERVICE from CANTERBURY CATHEDRAL

11.15 TALK TO SCHOOLS by Mr. ...

11.30 THE STANLEY HOLT ORCHESTRA and MARGARET ...

10.20 TIME SIGNAL GREENWICH The W. ...
Convert of New Gramophone Records

2.30 BROADCAST TO SCHOOLS Mrs. ...
The ...

3.0 FAYNSHORE relayed from WESTMINSTER ABBEY

3.45 Afternoon ...

4.0 MILITARY BAND CONCERT

THE ... BAND (Lewisham)

OLIVER KAVANagh

Edith Lake (Violoncello)

SYDNEY NORTHCOTE (Trombone)

5.15 S.B. from London

9.10 Slapping ...

9.15-11.0 S.B. from London

For details see ...

PROGRAMMES FOR THURSDAY (November 11)

SIT BIRMINGHAM. 479 M.

10.45 **ARMISTICE DAY SERVICE** from Caxton Cathedral. London Programme relayed from Daventry

11.15-11.30 Short Talk to Schools. London Programme relayed from Daventry

3.45 ARMISTICE PROGRAMME

THE STATION ORCHESTRA, conducted by JOSEPH LEWIN

Prologue, "Strains of Home" E. J. ...

FRANK TIGHE (Soprano) and Orchestra

Aria, "I Know That My Redeemer Liveth" Handel

CHORUS

Solemn Melody Walford Davies Elgar

FORWARDS the end of 1904, Tercentenary Celebrations of Milton's birth were held in London. At the famous Chancery Church, St. Mary-le-Bow, close to which Milton was born, celebrations were held on his actual birthday (November the ninth). For this occasion Dr. Walford Davies wrote his now famous *Solemn Melody*. In its present form it consists simply of a melody given out by a Solo 'Choir' then taken up by Full Orchestra (and Organ, when one is available).

ELGAR'S *Chorale* was written in the early months of the war as an illustrative background for a poem in honour of the given by Emma Consensus. The spirit of this passionate Choral celebrating the courage and sacrifice of the Helian people is reflected in the alternating dignity, and pathos of the music.

CHORUS

Page 1. Starts on Passing the Cenotaph.

March from 'Welsh Rhapsody' ...

EDWARD GRIMMAN JONES is the full name of a composer who is very well known to us by his incidental music for plays. It is appropriate enough that a Jones should write for a Welsh Festival a Welsh Rhapsody founded on native tunes.

The March is the last Movement of the Rhapsody. It is founded on *The Men of Harlech*, fragments of which tune are heard from here, there, and everywhere in the Orchestra; then the whole tune is given out, and softly. The excitement is cleverly worked up, a subsequence for a few moments leading to a still bigger climax, when the whole Orchestra is soon glorying in the March.

4.45 **Afternoon Topics:** OWEN DOUGLAS CARLISLE, M.Sc., Topical Talk 'Forward', 'Remembrance Day' (The Song of the Unknown Warrior, written by G. Bernard Hughes and spoken by DONALD MURPHY)

5.15 **THE CHILDREN'S HOUR**

6.0-11.0 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

10.45 **ARMISTICE DAY SERVICE** from Caxton Cathedral. London Programme relayed from Daventry

11.15-11.30 Short Talk to Schools. London Programme relayed from Daventry

3.0 **BROADCAST TO SCHOOLS:** Mr. C. H. B. CANNELL, F.R.I.B.A., 'Everyday Life' - Women in Ancient Times - (8.10 Northern England)

3.45 **Afternoon Topics**

4.0 A NATIONAL PROGRAMME

THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FRANKERTON

Remembrance of England ... Mr. F. Godfrey

4.10 **WYNN AIELLO** and WALTER GUYNE (Duet)

March, 'O Valiant Heart' O. Morgan H. Brewer

4.15 **WYNN AIELLO** (Soprano), with Orchestra

Lo. Haze the Gentle Lark ... Bishop

4.20 **CHORUS**

Remembrance of Ireland ... Mr. F. Godfrey

4.30 **WYNN AIELLO** and WALTER GUYNE (Duet)

Immed Love Lovers ... Woodhouse Pinder

4.40 **CHORUS**

Remembrance of Wales ... Mr. F. Godfrey

4.50 **WYNN AIELLO** and WALTER GUYNE

April as a Lady ... Mr. F. Godfrey

Birds Songs at Evening ... Mrs. L. L. L.

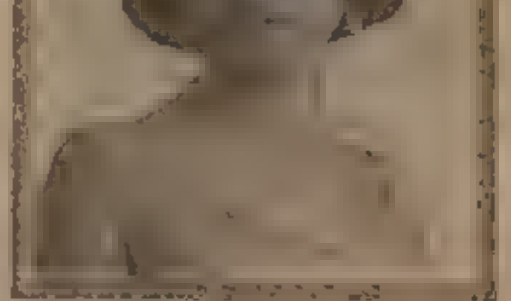
4.55 **WALTER GUYNE** with Piano

The Gentle Maiden ... Mr. A. Summerville

Just Because the Voice ... Kennedy Russell

5.0 **CHORUS**

Remembrance of Scotland ... Mr. F. Godfrey



Miss DOROTHY SILK

is the solo singer in 'The Spirit of England, Elgar's great chorale, which is being performed at 10.10 in the special 'In Memoriam' programme to-night.

5.15 **THE CHILDREN'S HOUR**

6.0 Musical Interlude

6.15 **For Farmers:** Mr. R. E. BENNETT, 'Dorset Horn Sheep—The Breed and Its Management'

6.35-11.0 S.B. from London (9.10 Local News)

CARDIFF. 253 M.

10.45-11.30 **WAR MEMORIAL SERVICE**

at the Cenotaph. Erected to the Fallen of the 1st and 2nd Batts. THE WELSH REGIMENT

Relayed from The Depot, The Welsh Regiment

Prayer

Hymn

The Lesson. The Book of Wisdom (II. 23, 24), read by the Rev. R. WATKINS

The Last Post

Two MINUTES SILENCE

Reverie

Prayer

Hymn, 'O Valiant Heart'

6.35-11.0 S.B. from London (9.10 Local News)

LET YOUR FRIENDS LISTEN.

National Wireless Week, Nov. 7-13

Remembrance

Land Of My Fathers and Bene The Tree

Leisure of Wreaths

10 **London Programme relayed from Daventry**

5.15 **THE CHILDREN'S HOUR.** The Station Orchestra. Conducted by WARWICK BRATHWAITE

6.0-11.0 S.B. from London (9.10 Local News)

22Y MANCHESTER. 378 M.

10.45 **ARMISTICE DAY SERVICE** and CENOTAPH, relayed from Albert Square

10.45 **Afternoon Topics**

10.55 **Arrival of the Lord Mayor of Manchester**

11.0 **THE TWO MINUTES' SILENCE**

11.02 **LAST POST**

SERVICE conducted by the Right Rev. the Lord Bishop of Manchester and Rev. Philip G. GRIFFIN, M.A., D.D.

11.30 **MARCH PAST**

11.30-12.30 **Music by THE STATION QUARTET**

March, 'M. ... of Jack's and Tommy ... A Life on the Ocean Wave' ...

4.30 **Afternoon Topics:** Mr. ALAN GIBBY, 'The Country of Old ... A Story of the ...'

4.45 **Tea-Time Music** ...

5.0 **MARY GAULT** (Chorus)

Heart's Morning ... As You Pass By ... A Song of Youth ...

5.15 **THE CHILDREN'S HOUR** The Most Wonderful Thing, a Fantasy by P. SHADEN SILENCE

6.0-11.0 S.B. from London (9.10 Local News)

6.0-11.0 S.B. from London (9.10 Local News)

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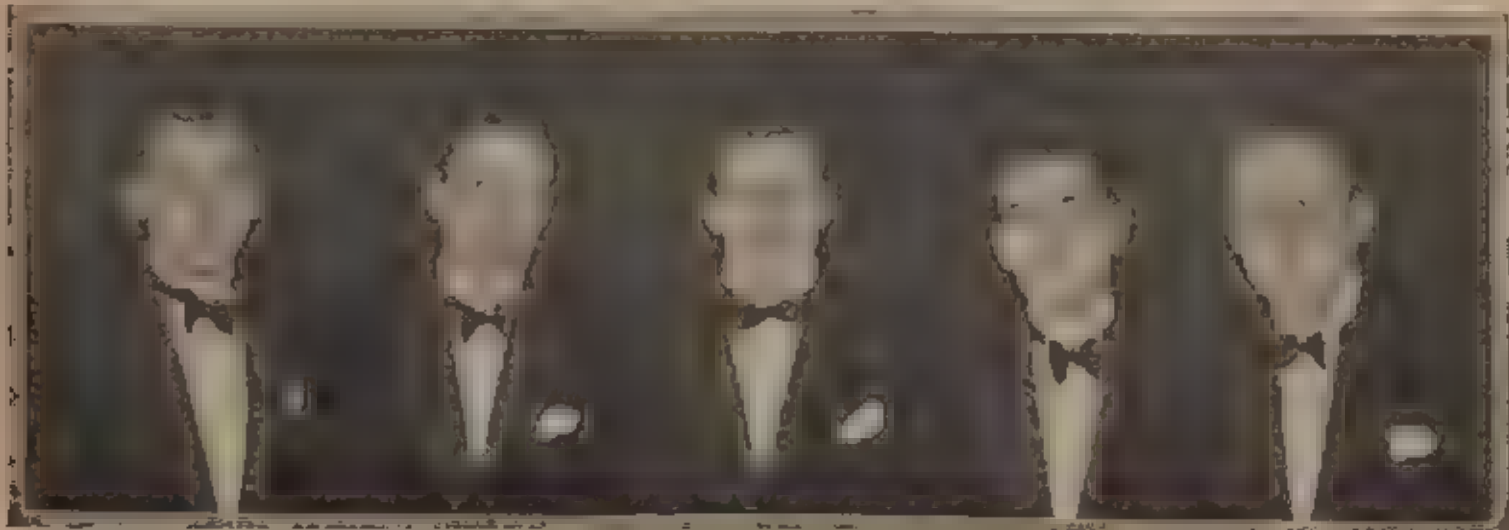
6.0-11.0 S.B. from London (9.10 Local News)

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6.0-11.0 S.B. from London (9.10 Local News)

PROGRAMMES FOR THURSDAY (November 11)



Mr. George Western

Mr. William Mack

Mr. Percy Morrison

Mr. Septimus Hunt

Mr. Arthur Mackness

'THE ROOSTERS IN PEACE'—

6.15 For Scouts: W. R. Oltor, Tales of the Birds

6.30-11.0 S.B. from London (9.10 Local News)

6LV LIVERPOOL 331 M.

10.30-11.10 ARMISTICE DAY SERVICE, relayed from St. Luke's Church, Bold Street. Address by Rev. T. H. Jones, Vicar of St. Luke's Church. Music by the Choir of St. Luke's Church. Organ Solo and Chorale by Mr. W. Jones.

4.5 HAROLD GEE and his ORCHESTRA from the Theatre Clowns

7.0 Afternoon Topics: MANNIN CRANE, 'The Art of the Sea'

5.15 THE CHURCH'S HOME

6.0 Light Music

6.20 The Church's Home: A Weekly Talk by the Rev. Canon J. H. Jones, Vicar of St. Luke's Church. (Continued from p. 10)

6.30-11.0 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 326 M.

10.40 ARMISTICE DAY SERVICE, relayed from the Nottingham Great Market Place

11.15-11.30 Short Talk to Schools, London Programme relayed from Daventry

3.20 THE CHURCH'S HOME: Mrs. P. Roseblade, 'How Music Grows'

3.45 Afternoon Concert of Light Music, with Ida Bergent in Song at the Piano

6.15 THE CHURCH'S HOME

6.15 MADEIRA HOT SPRINGS (Pamphlet)

6.30-11.0 S.B. from London (9.10 Local News)

5PY PLYMOUTH. 338 M.

10.30-11.15 ARMISTICE DAY SERVICE, relayed from St. Andrew's Parish Church. Hymn, 'The Sun of God Goes Forth to War' (Antiphon No. 439)

Service by the Rev. Canon J. H. Jones, Vicar of St. Andrew's Church. Prayer

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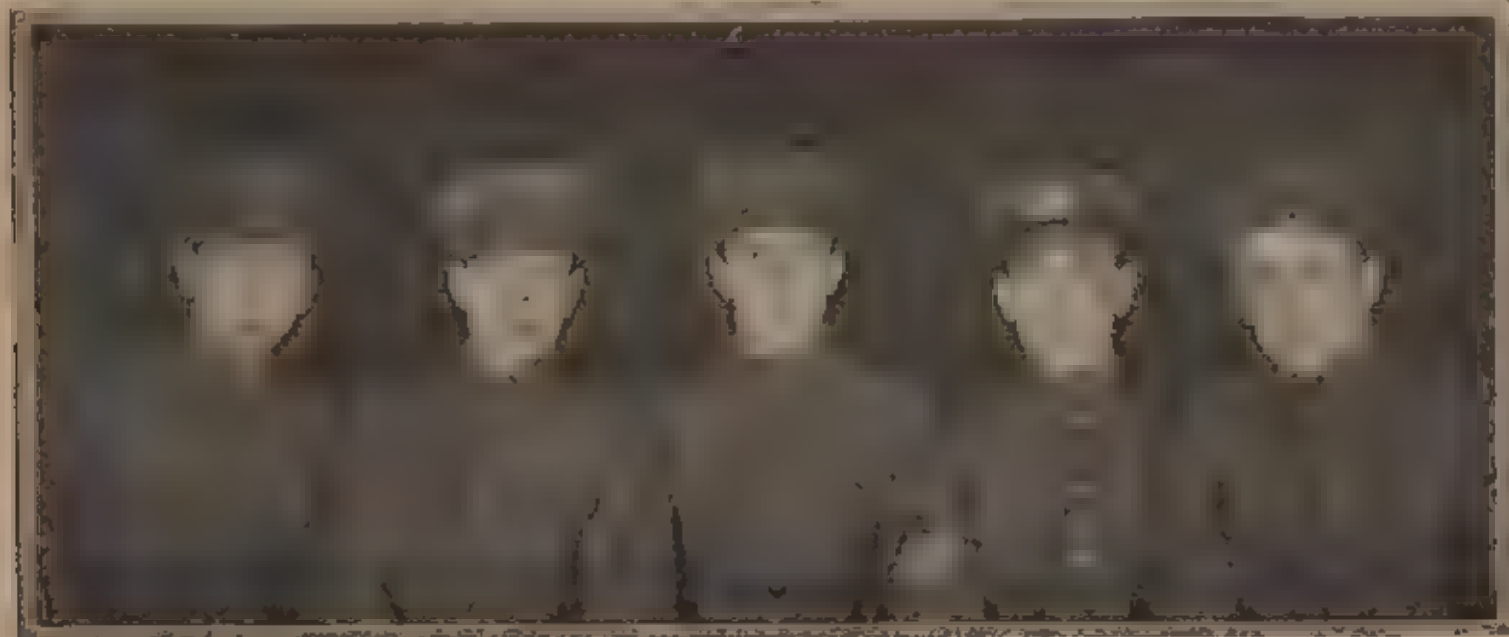
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PROGRAMMES FOR THURSDAY (November 11)

6FL SHEFFIELD. 306 M.

10.45 11.10 ARM STRIKE SERVICE
from the Cathedral, Sheffield

4.0 Afternoon Topics: Fashion Talks—(3) by
Phoebe

4.15 Orchestra relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

8.30 11.0 S.B. from London (9.10 Local News)

6ST STOKE. 301 M

10.5 UNITED COMMEMORATIVE SERVICE
relayed from the Victoria Hall, Stoke
Selection on the Organ by STANLEY H. WEAVER
Mus. Dir., City Organist

10.30 The National Anthem

Hymn, 'O God of Jacob'

Prayer

Anthem, 'O Ye Holy Spirits'

PROTESTANT CHORAL SOCIETY, Stoke

Choral Society

Chairman's Address: Mr. SAMUEL WALKER

Hymn, 'For All the Saints'

11.0 Two Minutes Silence

11.2 11.25 app. Last post

R. Valls

Address

Hymn, 'God of Our Fathers'

Choral

12.0 1.6 The Station Quartet

4.0 THE CHURCH THEATRE ORCHESTRA
Directed by Rachelle

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 11.0 S.B. from London (9.10 Local News)

5SX SWANSEA. 482 M.

10.45 A SERVICE OF REMEMBRANCE
relayed from St. Mary's Church
Address by the Rev. Canon CECIL W. WILSON
Vicar of Swansea

3.0 P.M. THE SWANSEA CHORAL SOCIETY

3.45 AFTERNOON CONCERT

SWANSEA TROUPE

SWANSEA TROUPE
The Phantom Brigade

SWANSEA TROUPE
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SWANSEA TROUPE
The Phantom Brigade

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 11.0 S.B. from London 9.10 Local News

Northern Programmes.

5NO NEWCASTLE 405 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SC GLASGOW 412 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SD ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SE ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SF ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SG ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SH ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

5SI ABERDEEN 495 M

10.45 11.15 Armistice Day Service from the West 1.1
Church conducted by Rev. J. Eastwood Adams, Organist

'THE SPIRIT OF ENGLAND'

We print below the words of 'The Spirit of England,' by Mr. Laurence Binyon, set to music by Sir Edward Elgar. These noble lines will be sung in the 'In Memoriam' programme from the London Station on the evening of Armistice Day

THE FOURTH OF AUGUST.

NOW in thy splendour, go before us,
Spirit of England, ardent-eyed,
Lend us this dear earth that bore us
In the hour of peril purified

The stars we hugged drop out of vision
Our hearts with deeper thoughts divine
We step from days of our division
Into the grandeur of our fate

For on the glorious dead have striven,
They battled that we might be free
We to their living cause are given,
We arm for men that are to be

Among the nations nobliest chartered,
England recalls her heritage
In her is that which is not bartered
Which force can neither quell nor cage

For her immortal stars are burning
With her the hope that never dies
The seed that's in the Spring's returning
The very flower that seeks the sun

She fights the fraud that leads us down
Lies, in a lust to enslave or kill,
The barren creed of blood and crown
Vanquish of a hope wasted and ill

Lead on, O England, and thou, awaken,
Purged by this dreadful winnowing-fan,
O wronged, unnameable, unshamed,
Rise of thy nobles

TO WOMEN

You have borne the burden of the world,
You have borne the burden of the world,
You are upward like a flame
Of splendour and of sacrifice

For you, you, too, to battle go,
Not with the marching drums and cheers,
But in the watch of the night
And through the boundless night of fears

Swift, swifter than those hawks of war,
Those threatening wings that pulse the air,
For as the vanward ranks are set,
You are gone before them, you are there

And not a shot comes blind with death,
And not a stab of steel is pressed
Home, but as a woman's hand
And entered first a woman's tread

Amid the thunder of the guns,
The heart-urge of the lance as I see it
Your hope, your dream, your passion, and
Your infinite passion is outpoured

From hearts that are as one high heart
Withholding naught from doom and fate,
Burglingly offered up—to bleed,
To bear, to break, but not to fail

FOR THE FALLEN

We proud thanksgiving, a mother for her children
England mourns for her dead across the sea
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free

Solemn the drums thrill; Death august and royal
Sings sorrow up into immortal spheres
There is music in the midst of desolation,
And a glory that shines upon our tears

They went with songs to the battle, they were
Young, and true of eye, ready and aglow
They went to the bludgeoning odds uncounted
They fell with their faces to the foe

They fought they were terrible enough for the foe
They fought they were terrible enough for the foe
They fought they were terrible enough for the foe
They fought they were terrible enough for the foe

They shall grow not old, as we that are left grow old,
Age shall not weary them, nor the years condemn
At the going down of the sun and in the morning,
We will remember them

They are not with their bright and shining forms
They are not with their bright and shining forms
They are not with their bright and shining forms
They are not with their bright and shining forms

But where our desires are and our hopes profound,
Felt as a well-spring taint is hidden from sight,
To the innermost heart of their own land they are
Known

As the stars are known to the Night

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our
Darkness,

To the end, to the end, they remain.
From 'The Wandering Fan,' by permission
of the Editor of 'The Times' and the Author

(November 12)

Selection, 'The Rose', *Myddleton*

Theater, New Francisco

15 BAKED from The New Prince's Restaurant

PROGRAMMES FOR FRIDAY (November 12)

6KH HULL. 335 M.

11 30 12 30 *Relay from*
 3 30 *Broadcast to Schools: Mr. T. H. ...*
 4 0 *Afternoon Topic*
 4 15 *Fifteen Minutes: Quizzes, dictated by*
 5 15 *The Children's Hour*
 6 0 *Light Music*
 6 25 *Mr. J. G. Sturges: Weekly Football*
 10 5
 6 35 11 30 *S.B. from London (10 10 Local News)*

2LS LEEDS-BRADFORD. 331 M. & 310 M.

11 30 12 30 *Field's Café Orchestra, relayed from*
Field's Café, Commercial Street, Leeds
 3 30 *Broadcast to Schools: Mr. W. P. Welton,*
B.Sc., "The Science of Common Objects"
 4 0 *The Scala Symphony Orchestra, relayed*
from the Scala Theatre, Leeds
 5 0 *Afternoon Topics: Miss M. M. H. Mader*
ETON, "The Verses of Ancient and Modern"
 5 15 *The Children's Hour*
 6 0 *The Station Trio*
 7 0 11 30 *S.B. from London (10 10 Local News)*

6LV LIVERPOOL. 331 M.

3 15 3 45 *Broadcast to Schools: Mr. Geoffrey*
... "Bacteria and Industry"
 4 0 *Challard and his Orchestra from the*
Scala Cinema
 5 0 *H. C. Parnson: Readings from the Poets*
 5 15 *The Children's Hour*
 6 0 *The Station Piano-forte Quartet*
 6 30 11 30 *S.B. from London (10 10 Local News)*

5NG NOTTINGHAM. 326 M.

11 30 12 30 *Music of ... relayed from*
Devonshire
 3 45 *Lyons' Café Orchestra, conducted by*
Ulanovsky-Lyon
 4 45 *Music and Afternoon Topics: Row*
Pyeman, New Book
 5 15 *The Children's Hour*
 6 15 *Music H. ... Piano-forte*
 6 30 11 30 *S.B. from London (10 10 Local News)*

5PY PLYMOUTH. 338 M.

3 30 *Broadcast to Schools: Mr. H. C. L.*
Johns, "Land—The Wonder Metal"
 4 0 *Afternoon Topics: Miss Z. L. L. ...*
Palmer Historical Association
 4 15 *The Three Muses: The Royal Hotel Trio,*
... ..
 5 15 *The Children's Hour*
 6 0 *The Station Orchestra*
 6 30 11 30 *S.B. from London (10 10 Local News)*

3FL SHEFFIELD. 306 M.

11 30 12 30 *Gramophone Records (Dance M.)*
 4 0 *Afternoon Topics*
 4 15 *London Transmissions relayed from Deventry*
 5 15 *The Children's Hour*
 6 0 *...*
 6 30 11 30 *S.B. from London (10 10 Local News)*

6ST STOKE. 301 M.

3 30 *Music H. ... Mr. Mark ...*
Staffordshire Place No.
 4 0 *Studio Concert: ... & W. ... Trio*
 5 0 *Afternoon Topics*
 5 15 *The Children's Hour*
 5 50 *Light Music: Frederick ... (Continued)*
 6 30 11 30 *S.B. from London (10 10 Local News)*

5SX SWANSEA. 482 M.

3 30 *Broadcast to Schools: Mr. ...*
... ..
 4 0 *...*
 4 15 *...*
 4 30 *...*
 4 45 *...*
 5 0 *...*
 5 15 *...*
 5 30 *...*
 6 0 *...*
 6 30 11 30 *S.B. from London (10 10 Local News)*

Northern Programmes.

5AO NEWCASTLE. 301 M.

4 30 *...*
 5 0 *...*
 5 15 *...*
 5 30 *...*
 6 0 *...*
 6 15 *...*
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5SC GLASGOW. 401 M.

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2BD ABERDEEN. 495 M.

1 30 4 55 *Special Transmission to ...*
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2BF BELFAST. 401 M.

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2DE DUNDEE. 315 M.

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2EH EDINBURGH. 328 M.

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 10 30 *...*
 11 30 *...*
 12 30 *...*

PROGRAMMES FOR THURSDAY, NOVEMBER 11.

(Continued from page 349.)

2BE BELFAST. 440 M.

6 30 *...*
 7 30 *...*
 8 30 *...*
 9 30 *...*
 10 30 *...*
 11 30 *...*
 12 30 *...*

2DE DUNDEE. 315 M.

10 55 11 30 *...*
 11 30 *...*
 12 30 *...*

2EH EDINBURGH. 328 M.

10 45 11 15 *...*
 11 15 *...*
 11 30 *...*
 12 30 *...*

The pleasures of Foreign Travel are multiplied ten-fold when you have learnt by the New Pelman Method to speak the language of the country.



THE NEW PELMAN WAY OF LEARNING LANGUAGES.

Remarkable Tributes to This New Method of Learning French, Spanish, Italian and German.

THE Pelman Institute is doing a wonderful thing.

It is not only removing from the nation the old idea that British people cannot learn languages, but it is actually making study of languages a popular thing. People are taking up French, Spanish, Italian or German as a pastime and recreation as well as a useful study. And they do so because for the first time in history the Pelman Institute has made the study of languages really interesting.

Grammatical Difficulties Eliminated.

Millions of people who have wanted to learn a Foreign Language have found the way beset with difficulties. They have had to make their way through a tangled thicket of grammatical complexities. They have had to learn innumerable rules and exceptions. They have had to learn by heart long vocabularies of foreign words. And even after they have done this (and the majority "give up" before getting so far) they have found that they can only speak the language slowly and hesitatingly, because in their minds they are laboriously translating English thoughts and phrases into their foreign equivalents.

The "Direct" Method

All these difficulties disappear when you learn a Foreign Language by the new Pelman method. By this method you learn French in French, German in German, Spanish in Spanish and Italian in Italian. You do this without using a word of English. And yet the plan is so simple that even a child can follow it. It sounds almost impossible, but it is perfectly true—as you will see for yourself when you take the first lesson.

No Vocabularies.

The result of learning a Foreign Language by this method is that no translation is required. You think in that language. You express yourself directly in that language. Thus you learn to speak it fluently and without the hesitation which is due to translation. Moreover, there are no vocabularies to be learnt by heart. You learn the foreign words you need by using them and in such a way that they stay in your mind without effort. And, perhaps best of all, the tediousness of formal grammar is avoided. You absorb the Grammar almost unconsciously as you go along. If, after you have learnt to read, write, speak and understand the language, you wish to study the Grammar you can do so. But the Language comes first; the Grammar last.

The complete success of this new method of learning French, Spanish, Italian and German is shown by the vast number of letters received by the Foreign Languages Department of the Pelman Institute from men and women who have followed this plan. Here are a few examples taken at random from the last fortnight's postbag.

A Fortnight in Vienna.

"You will be interested to hear that my first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I found that I was able to speak well enough to go anywhere on my own and to buy things for others in our party who were unable to speak German." (G. P. 111)

Passed in French.

You may remember that I took up your Course in October with a view to improving my French for the International Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course. (W. 714)

Excellent for Italian.

"I have found your system of teaching Italian so excellent that I am recommending it to people here." (I. O. 104.)

Spanish Course Easy.

"I have just finished your Spanish Course which was easy, but which has taught me so much that now I can read any book that I wish. I did not even know the alphabet when I started." (S. J. 178.)

French in Six Months.

"After several years' dexterity at a book I found myself with scarcely any knowledge of the French language, and certainly without any ability to use the language. I realised now that the method was wrong. After about six months' study by the Pelman Method I find I have practically mastered the language." (B. 143.)

Thinking in Foreign Languages.

"May I say how interested my 11-year-old son is in the Course and how delighted that my desire to think in French, and not translate as our girls always do, is being realised?" (F. 223.)

"I am much satisfied with the results. I have obtained I have learnt to think in the

French. (D. 141.)

"I consider the method an excellent one, the great advantage to my mind being that it teaches you to think in the language (Spanish) is that the ordinary methods of teaching employed before, by do not do." (S. P. 101.)

A Pleasurable Study.

"I am highly delighted with the Pelman Course of Language Instruction. By this method the study of a language (German) is a pleasure instead of a task." (A. B. 104.)

I must really express my appreciation of the Course (French) once again. Never have I spent money so profitably. Besides being educational it is a source of unlimited pleasure." (B. 131.)

"I am most satisfied in every way and I cannot conceive a more delightful and efficient way of learning French at an extremely low cost." (F. 1.)

Hundreds of similar letters could be quoted, and more will be found in the particulars which will be sent free of cost or obligation to everyone who uses the application form printed below.

The new Pelman method of learning languages is explained in four little books entitled respectively, "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1. State which book you want, and a copy will be sent you by return, gratis and post free. Call or write to-day.

APPLICATION FORM.

To THE PELMAN INSTITUTE (Languages Dept.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"
"HOW TO LEARN GERMAN"

"HOW TO LEARN SPANISH"
"HOW TO LEARN ITALIAN"

(cross out three of these)

and full particulars of the New Pelman Method of Learning Foreign Languages without using English.

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This valve is known as the S.T. valve, and in these columns will regularly appear announcements aimed at attracting new leads. To many, the name Scott-Taggart on a valve will convey the impression that it represents the highest achievement of one who for many years has enjoyed an almost unrivalled reputation in connection with valves. It is intended that S.T. valves will uphold this reputation. The testing of every valve will be carried out under the supervision of the designer and on every valve box appears a certificate personally initialed by John Scott-Taggart.

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PROGRAMMES FOR SATURDAY (November 13)

(Continued from page 356.)

ZLS LEEDS-BRADFORD. 221 M. & 301 M.

11.30-12.10 **CARF ORCHESTRA**, relayed from Leeds & Bradford.
 4.0 **THE TROVATORE DANCE BAND**, relayed from the T.
 5.0 **Afternoon Topics**.
 5.15 **THE CHILDREN'S HOUR**.
 6.0 **Local News**.
 6.30-12.0 **S.B. from London** (10.10 Local News).

6LV LIVERPOOL. 331 M.

4.0 **Afternoon Topics**. **DAVID WBY**. "M. Room" in the House of Commons.
 4.15 **THE HAVANA SYMPHONIZED DANCE BAND**, relayed from the Edinburgh & the Ballroom.
 5.15 **THE CHILDREN'S HOUR**.
 5.45 **"TWELFTH NIGHT" or "WHAT YOU WILL"**.
 By William Shakespeare.
 Sir Toby Belch **PHILIP HENKENT**.
 Sir Andrew Aguecheek **ALAN B. FRANKS**.
 Malvolio **EDWARD P. JONES**.
 Act I, Scene 3.—A Room in Olivia's House.
 Act II, Scene 3.—The Same—Evening.
 6.15 **Incidental Music** by the **LIVERPOOL SYMPHONY ORCHESTRA**, conducted by **H. J. HAYES**.
 6.30-12.0 **S.B. from London** (10.10 Local News).

5NG NOTTINGHAM. 326 M.

11.30-12.30 **Gramophone Records**.
 3.45 **DANCE MUSIC**.
 5.0 **THE CHILDREN'S HOUR**.
 6.15 **Musical Melodrama** (Piano-forte).
 6.30-12.0 **S.B. from London** (10.10 Local News).

SPY PLYMOUTH. 338 M.

11.0-12.0 **GRAND BAY and his QUARTER**, relayed from the Grand Hotel.
 3.0 **The Station Orchestra**.
 4.0 **Afternoon Topics**.
 4.15 **THE FINE MUSIC: THE ROYAL HOTEL**, The Orchestra, directed by **ALBERT FRILBROOK**.
 Selection, **Tosti's Songs** **arr. Giff.**.
Fox Trot, "Anyone Can Smile"
Waltz, "Road to Loch Lomond"
 Selection on the Works of **Gregg**.
Graceland Dance **Bullfinch**.
Chopiniana **Chopin-Frank**.
 5.15 **THE CHILDREN'S HOUR**.
 6.0 **QUEEN'S SYMPHONY** (Piano-forte).
 6.30-12.0 **S.B. from London** (10.10 Local News).

6FL SHEFFIELD. 306 M.

4.15 **Orchestra** relayed from the Grand Hotel.
 5.15 **THE CHILDREN'S HOUR**.
 6.0 **Musical Interlude**.
 6.10 **"Enchanting Mysteries"**, recounted and solved by **"L. du G." of Punch**—(4) **"The Peculiar Case of the Gentleman Who Preferred Brimstone"**.
 6.30-12.0 **S.B. from London** (10.10 Local News).

6ST STOKE. 301 M.

4.0 **Afternoon Topics**.
 5.0 **City of Old London**.
 5.15 **THE CHILDREN'S HOUR**.
 6.0 **Local News**.

6SX SWANSEA. 482 M.

4.0 **Afternoon Topics**, relayed from the British Library.
 5.15 **THE CHILDREN'S HOUR**.
 6.0 **F. D. Jones** (Piano-forte Recital).
 6.30-12.0 **S.B. from London** (10.10 Local News).

Saturday's Northern Programmes.

STATION	TIME	PROGRAMME
6ST	4.0	Afternoon Topics
6ST	5.0	City of Old London
6ST	5.15	The Children's Hour
6ST	6.0	Local News
6LV	4.0	Afternoon Topics
6LV	4.15	The Havana Symphonized Dance Band
6LV	5.15	The Children's Hour
6LV	5.45	"Twelfth Night" or "What You Will"
6LV	6.15	Incidental Music
6LV	6.30-12.0	S.B. from London
5NG	11.30-12.30	Gramophone Records
5NG	3.45	Dance Music
5NG	5.0	The Children's Hour
5NG	6.15	Musical Melodrama
5NG	6.30-12.0	S.B. from London
SPY	11.0-12.0	Grand Bay and his Quarter
SPY	3.0	The Station Orchestra
SPY	4.0	Afternoon Topics
SPY	4.15	The Fine Music: The Royal Hotel
SPY	5.15	The Children's Hour
SPY	6.0	Queen's Symphony
SPY	6.30-12.0	S.B. from London
6FL	4.15	Orchestra
6FL	5.15	The Children's Hour
6FL	6.0	Musical Interlude
6FL	6.10	"Enchanting Mysteries"
6FL	6.30-12.0	S.B. from London
6SX	4.0	Afternoon Topics
6SX	5.15	The Children's Hour
6SX	6.0	F. D. Jones
6SX	6.30-12.0	S.B. from London
2BE	4.0	Afternoon Topics
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2BE	12.45	Local News
2BE	1.0	Local News
2BE	1.15	Local News
2BE	1.30	Local News
2BE	1.45	Local News
2BE	2.0	Local News
2BE	2.15	Local News
2BE	2.30	Local News
2BE	2.45	Local News
2BE	3.0	Local News
2BE	3.15	Local News
2BE	3.30	Local News
2BE	3.45	Local News
2BE	4.0	Local News
2BE	4.15	Local News
2BE	4.30	Local News
2BE	4.45	Local News
2BE	5.0	Local News
2BE	5.15	Local News
2BE	5.30	Local News
2BE	5.45	Local News
2BE	6.0	Local News
2BE	6.15	Local News
2BE	6.30	Local News
2BE	6.45	Local News
2BE	7.0	Local News
2BE	7.15	Local News
2BE	7.30	Local News
2BE	7.45	Local News
2BE	8.0	Local News
2BE	8.15	Local News
2BE	8.30	Local News
2BE	8.45	Local News
2BE	9.0	Local News
2BE	9.15	Local News
2BE	9.30	Local News
2BE	9.45	Local News
2BE	10.0	Local News
2BE	10.15	Local News
2BE	10.30	Local News
2BE	10.45	Local News
2BE	11.0	Local News
2BE	11.15	Local News
2BE	11.30	Local News
2BE	11.45	Local News
2BE	12.0	Local News

HULLO! EVERYBODY IS YOUR RECEPTION GOOD?
ARE YOU GETTING THE MOST
FROM YOUR ENERGIES?

THE BENNETT COLLEGE
WILL SHOW YOU HOW TO INCREASE
YOUR EARNING POWER.

**ADVICE
FREE**

WE TEACH ALL THE FOLLOWING SUBJECTS.

COMMERCIAL
Arithmetic, Algebra, Geometry, Trigonometry, Mensuration, Book-keeping, Commercial Law, Insurance, Banking, Stock Exchange, Foreign Languages, etc.

TECHNICAL
Mechanics, Electrical Engineering, Civil Engineering, Chemical Engineering, Naval Architecture, etc.

**WE SPECIALISE IN PREPARATION FOR ALL EXAMINATIONS
WE GUARANTEE TITRATION UNTIL SUCCESSFUL**

**WE
TEACH
BY POST
IN ALL PARTS
OF THE WORLD**

The Bennett College

**You can have this
warm Winter
overcoat
FREE!**

**IF IT FAILS TO
GIVE SATISFACTION**

We undertake to give you a new coat free of charge if this coat fails to give you satisfaction. We have no other terms. We are not interested in making a profit. We are only interested in making you happy. We know you will be happy if you have a warm, comfortable overcoat. We are sure you will be happy if you have a warm, comfortable overcoat. We are sure you will be happy if you have a warm, comfortable overcoat.

**BIGGEST
BARGAIN**

you ever had, we will refund you money in full. Send your order now giving height, and chest measure. We will make you a warm, comfortable overcoat. We will make you a warm, comfortable overcoat. We will make you a warm, comfortable overcoat.

25/-

Post 1/- extra.

These coats are guaranteed to be the best being made. They are made of the finest materials. They are made of the finest materials. They are made of the finest materials.

Do not judge by the price but call or write for one to-day and see for yourself the difference. I guarantee. All sizes in stock from 34 to 44 in. Chest. We can fit every size from 5' 2" to 6' 3" in. Obtainable at our Branches.

SUITS TO MEASURE from 45/- patterns free on application

CURZON BROS. LTD

39/40, NEW BRIDGE STREET, LUDGATE CIRCUS, LONDON, E.C. 4

**CARR'S
Club Cheese
BISCUITS**

Made by
**CARR & CO LTD
CARLISLE**

**Learn
LANGUAGES at
BERLITZ**

**NEW CLASSES NOVEMBER 8th and 9th, also
PRIVATE LESSONS**

LONDON: 321, Oxford St., 3, Harrington Rd., S. Kensington, 2, Queen's Rd., W. 2
BIRMINGHAM: 32, Paradise Street
LIVERPOOL: 45, May St., Lord Street
MANCHESTER: 43, Oxford Street
etc., etc.

NEWCASTLE ON TYNE: Barras Bridge
GLASGOW: 206, Sauchiehall Street
EDINBURGH: 140, Prince's Street
etc., etc.

Ask for Booklet "T" giving full particulars.

**Sturdy
Strength**

Onoto the Pen

Of all Stationers
and Jewellers

From 15/- to £12-12-0.

Thomas De la Rue & Co. Ltd.

London

Have you a gramophone?



The LISSENOLA can be fitted to it in a second. Never again will you use telephones after hearing what can be done with the LISSENOLA Loud Speaking Unit and a horn made by yourself quickly and easily from materials purchasable anywhere for a few pence, or by fitting the LISSENOLA to your gramophone.

The LISSENOLA Loud Speaking Unit is the essential electro-magnetic sound reproducing mechanism of a loud speaker, concentrated in the most effective manner yet achieved, and produced by large production methods at A RECORD IN LOW PRICE. You cannot make it dither or resonate—it will carry high voltages without any sign of overloading—it is

not to be confused with any imitations which lack its splendid magnets, its non-resonant case, its fine tone qualities and tremendous power.

You add your own built horn to the LISSENOLA and you have a big, full-powered, senior model loud speaker equal to the most expensive you can buy. With each LISSENOLA you are given a full set of plans and clear instructions showing you how to make a big horn. In addition you can also buy the LISSENOLA Reed which adapts the LISSENOLA to take any cone or other diaphragm working on the reed principle. You have in the LISSENOLA the surest means of trying every known alternative of sound reproduction, an advantage which no other loud speaker gives you.

7 DAYS' TEST AT HOME.

Your dealer will demonstrate, but better than all take a LISSENOLA home—put it on your set—put it on your friend's set—try it with the horn of an expensive loud speaker fitted to it—then if you are not satisfied take it back to your dealer's or send it back to us.

THE LISSENOLA

Made Golden Toned for your Enjoyment 13/6

LISSEN Ltd., 300-320, Friars Lane, Richmond, Surrey

Managing Director—THOMAS B. COLE.



Full directions and full-sized patterns for making this horn are given with every "LISSENOLA."



A cone diaphragm loud speaker can easily be constructed. The illustration shows one method of mounting.



The "LISSENOLA" instantly converts any gramophone into a loud speaker.



The LISSEN Reed Attachment (not pending) for use with cone diaphragm loud speaker. Price 1/-



THE SOLILOQUY OF THE 'CELLO

The solo of the violin, the accompaniment of the piano, the song of the singer, every note, every chord rich and clear, every note, every harmonic, every overtone fully amplified if you use the new LISSEN Transformer, the transformer which has revolutionised all previous ideas about transformer performance and price.

Music can now pass unaltered through the process of amplification, and purity and volume are combined in a degree rare in radio.

So good is it that all our own previous high priced transformers have been unhesitatingly withdrawn in favour of this new LISSEN although they had been on the market and largely sold for several years past.

No longer should anyone pay a high price for a transformer—compare this new LISSEN against the most expensive transformer known for tone, purity and power—remember the 7 days' test offer.

Obtainable at any good dealer's, or direct from factory if any difficulty, post free, but please mention dealer's name and address.

8/6

GUARANTEED FOR 12 MONTHS

**URNS RATIO ... 3 to 1
RESISTANCE RATIO ... 4 to 1**

Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and every valve you will want to use.

TEST IT FOR 7 DAYS—then take it back to your dealer's or send it back to us if you are not satisfied.

The NATIONAL

WIRELESS WEEK

NOV 7-13

Let your friends listen

By mistakeless design, large manufacturer's installation of special plant and so putting into operation at a new factory, the 22 inch x 6 inch x 4 inch transformer, which is produced by the LISSEN TRANSFORMER WORKS, is available at a most attractive low price.

NEW POWER SMOOTHNESS

—your loud speaker needs this new LISSEN Battery

More energy is put into this LISSEN Battery than into any other battery its size. This is done by means of a unique new process making use of a combination of chemicals discovered by us not hitherto used in battery making. This energy stays there, providing your loud speaker with an abundant supply to work on. Not only that. You get a new power smoothness which improves your loud speaker reproduction, making it clearer and more powerful and over a much longer time than before.

This LISSEN Battery offers a stubborn resistance to volt drop—it is splendidly efficient. Naturally the unique new process is a closely guarded secret and its success is now a definitely established fact.

These LISSEN Batteries have yet another supreme advantage every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery because dealers are only supplied at regular short intervals—every LISSEN Battery is therefore bristling with new energy when you put it into your set.

The price of this battery would have been 13/- but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which cuts out all wholesale profits.

We are making this new process battery only in the popular black type with socket tappings—an additional advantage are the four 1½ volt tappings provided for grid bias at one end of the battery, while the other usual tappings give any voltages required.

LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED—PLOT ITS CURVE AND RECORD ITS SERVICE. No black type battery of this size and quality could be sold at the above price but for our new policy.

Obtainable from any dealer's—but if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address.

LISSEN NEW PROCESS BATTERY is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy.)



LISSEN LIMITED, LISSENUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS H. COLE.

RHEOSTATS WHICH WITHSTAND TIME AND TEMPERATURE.

The rheostat or potentiometer whose former buckles in a few weeks or months should find no place in your set. Unfortunately the eye is not an infallible judge. Formers of ordinary rheostats are apt to warp up and soften flimsy strips on which the resistance wire is wound hard and shake in use—they are no good.

LIESSEN wire-wound rheostatic devices are the kind which uphold the traditions of fine manufacturing with which they are surrounded in the making. By care and ingenuity there have been eliminated all the electrical and mechanical faults which cause the ordinary kind to be unsatisfactory in use.



Whenever you want a rheostat or potentiometer fitted, **ESSEN** and remove the possibility of a warped and twisted form: a solid short-circuited tube which impairs efficiency. This cannot happen with **ESSEN**.

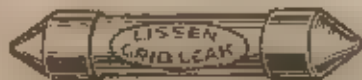
PREVIOUSLY HIGH-PRICED but now largely reduced because of our new direct-to-dealer policy of cuts in distribution which cuts out all wholesale profits.

	Percentage	Not
LESSON 7 shows more ch names, patented	4	2/6
LESSON 15 shows more rhyming names, patented	4	2/6
LESSON 20 shows more rhyming names, patented	6	4/6
LESSON 24 shows more rhyming names, patented	4/6	2/6

Busboard type with prices as above

EVERY ONE LISSEN, ONE.
HOLE FIXING, OF COURSE.

PROOF AGAINST SUN AND RAIN—LISSEN LEAKS.

[illegible]

REAL RADIO SWITCHES.

Most switches have been designed for the vocal range which is not good enough in radio. Each PERSON switches, however, is a real radio switch and not only a push to the cable, but, I mean ONE COULD EXCHANGE OF COURSE



	Previously	NOW
LISEN 2-out	29	1/6
5-in. x Parallel	19	2/6
Double Throw 4 -		2/6
Key Switch	29	1/6

A BETTER VALVE HOLDER GIVES CLEARER, BETTER SIGNALS

Below is an up to date and low capacity quantity
the USSR has a higher price to put in the up
and a deeper and a deeper. But our only for the
best of our no as a unit, it was also used for
peace, including the leading the on right side a bit
the USSR HAVE HOLDER. patented. previous y
the Nov 12.



Invest in a **LI55EN** before you buy any other

BUILD WITH ALL LISSEN PARTS

and your receiver will yield results which weigh, never be possible with mixed parts because every part is made to pull strongly with each other.

IMPORTANT TO THE TRADE Importers who have not already been notified of a new direct-to-dealer distribution policy should inform their distributor as soon as possible to avoid any problems. All orders must now be sent to us at Richmond and not to your distributor.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director THOMAS N. COLV.

LISSEN PARTS WELL THOUGHT OUT, THEN WELL MADE

GET LENGTHENED BATTERY LIFE

Almost any ordinary H.T. battery when discarded could have been used much longer if there had been a LISSEN 1 mfd. condenser across it. The lengthened life you get out of the battery pays for the LISSEN condenser, and as one condenser will outlast many batteries, it is worth while fitting it, especially as it is so easy and costs so little for what it does. It purifies the energy stream, too. Your dealer will tell you how to connect if you ask him.

This LISSEN Condenser should be across every ordinary H.T. battery.

LISSEN (Mansbridge Type) CONDENSER
1 mfd. Price 3/10

Made also in other capacities -

01 to 09	2,4
1	2/8
2	2/8
25	3/-
5	3/4
20	4,8

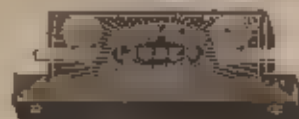


THE SAFETY CASE OF THE LISSEN (Mansbridge Type) CONDENSER AND WHY

LISSEN would not use a metal case for this type of condenser. They devised a machine-finished article which could not vary in quality, giving no chance of air leaks or variation due to the human element in making. LISSEN wanted to cut out factory rejects and the risk of breakdowns due to the condenser short circuiting on to the outer case. That risk in particular is one every user ought to know about when a metal cased condenser is used in a circuit connected straight on to the electric light mains or in eliminator circuits. AND IN THE LISSEN (Manchester type) condenser LISSEN HAS ACHIEVED EVERYTHING THEY SET OUT TO DO, FOR TO A FINE QUALITY CONDENSER IS ADDED THE PROTECTION OF A SPECIALLY MOLDED CASE WHICH EFFECTUALLY INSULATES THE CONDENSER INSIDE. And due to the new LISSEN direct-to-dealer policy of distribution (which cuts out all wholesale profits) they cost no more than the ordinary kind.

SMALL ENERGY-CONSERVING CONDENSERS -

Fit LISSEN these small condensers deliver all their stored-up energy. The following capacities are made in mica (LISSEN also makes the Mansbridge type in higher capacities). Leaky run, denters waste energy—fit LISSEN and save it.



Capacities

.0001 to .001 1/4 each
(much reduced)
.002 to .005 2/3 each
(much reduced)

Note the new case which enables the condenser to be fitted upright or used flat. At present the new case is available only in certain capacities, but is quickly becoming a LISSEN standard.

LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY.

BRANDES LIMITED . 296 REGENT STREET . LONDON, W.1



The Table-Lamp
£5



The Table-Lamp
£5



Audio Transformers
17 6
£5 10s. each, £3 10s. each



Matched Tone Headphones
20/-



SEE FOR YOURSELF

See and hear for yourself. Go to a Brandes Dealer and look over the new Brandes range. Get him to demonstrate, and make your own comparisons. "Stable" information on products of irreproachable quality should decide your choice. Not many instruments of such good class are so reasonably priced.

Brandes

From any reputable Dealer.

THE AUDIO TRANSFORMER

Ratio 1 to 5. High efficiency. 1000 volt-ampere.

For long and short waves.

THE BRANDSET II

The same as the Brandset I, but with a different tuning.

For long and short waves.

THE BRANDSET III

The same as the Brandset II, but with a different tuning.

For long and short waves.

THE TABLE CONE

Attractive cabinet. Circular diaphragm with sensitive drive.

Light, comfortable and easy to use.

THE BRANDSET II

Excellent for long and short waves.

For long and short waves.

THE BRANDSET III

The same as the Brandset II, but with a different tuning.

For long and short waves.

THE TABLE CONE

Attractive cabinet. Circular diaphragm with sensitive drive.

Light, comfortable and easy to use.

Light, comfortable and easy to use.

Light, comfortable and easy to use.

Light, comfortable and easy to use.



The Brandset II
£8 10 0
Exclusive of Maccam Radio and Accessories



The Brandset II
£8 10 0
Exclusive of Maccam Radio and Accessories



The Ellipticon
£5 10 0



The Table Cone
£2-15-0

NATIONAL WIRELESS WEEK NOV. 7 to 13 -- "LET YOUR FRIENDS LISTEN"



J. A. Fleming



The Radio Valve was born in Britain

This is one of the actual first Two-Electrode Valves Made in 1904 by Dr. J. A. Fleming F.R.S. and patented in Great Britain on 16th November, 1904. This Patent No. 24850 was the Master Patent for the invention of the Thermionic Valve, which was one of the most epoch making discoveries of the present century, making possible:— WIRELESS TELEPHONY, BROADCASTING, THE REMARKABLE NEW "BEAM" SYSTEM OF WIRELESS TELEGRAPHY, TELEVISION, and having many other applications of the greatest utility.

**Buy BRITISH VALVES made to standard
and ensure satisfaction**

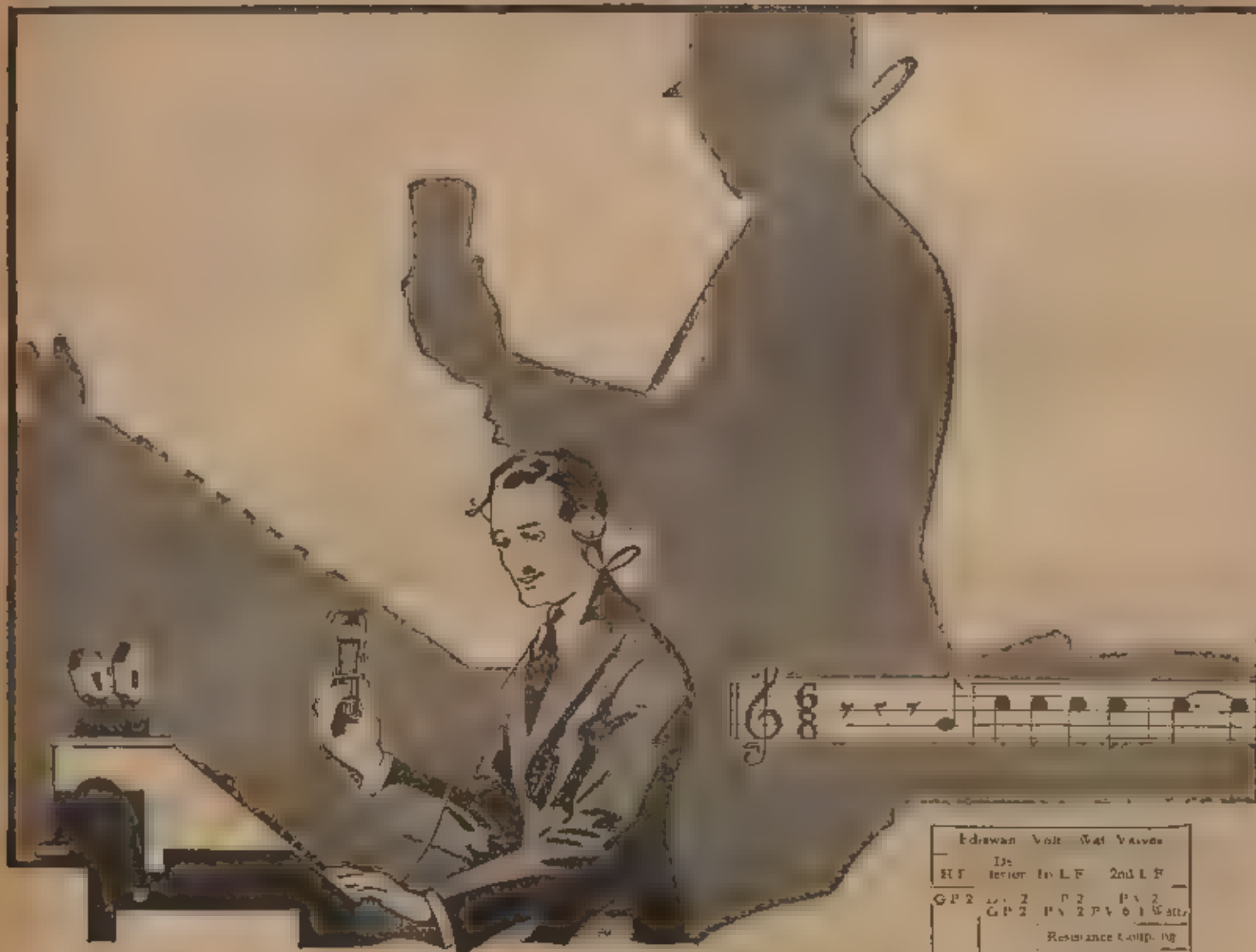


British Radio Valves are
manufactured in accordance
with a standard of value and
quality set up by the
BRITISH RADIO VALVE
Manufacturers' Association
of which the following
are members:—

	<i>Name of Valves</i>
British Thomson-Houston Co. Ltd.	B.T.H.
Burndep Wireless Limited	Burndep
	Ethotron
Cleartron Radio Limited	Cleartron
A. C. Cossor Limited	Cossor
Edison Swan Electric Co. Ltd.	Ediswan
Electron Co. Ltd.	Six-Sixty
General Electric Co. Ltd.	Osram
Marconi's Wireless Telegraph Co. Ltd.	Marconi
Marconiphone Co. Ltd.	
Metropolitan-Vickers Electrical Co. Ltd.	Cosmos
Mullard Radio Valve Co. Ltd.	Mullard
	B.S.A. Standard
Standard Telephones & Cables Ltd.	Standard
(Formerly Western Electric Co. Ltd.)	Weco

BUY BRITISH VALVES MADE TO STANDARD
AND ENSURE SATISFACTION





A HUNTING WE WILL GO!

GLORIOUS to hunt through the Ether to catch the distant station. Listen to this "View Haloo" for instance:—

"With a red stripe A.R., which worked excellently on 6 watts, I have worked all Britain, Irish Free State, France, Holland, Belgium, Channel Islands, Spain, Portugal, Germany, Italy, Sweden, Poland, Finland, East Prussia, Tunis, Madeira, Canada, Porto Rico, Denmark."

T.P.A., Belfast.

What a gallop beneath the stars! And what a tribute to the sheer all-round efficiency of Ediswan Valves! They lost and lost and lost.

Ediswan Volt Watt Valves					
HT	1st heater	1st LF	2nd LF		
GP 2	2	2	2	2	2
GP 2	2	2	2	2	2
Resistance coupling					
*R.C. P.V. 6 W. 100					
*The anode resistance does should not be less than 2 megohms					
PR 2	GP 2	OR 2	and R 2	2	2
1st	each	P.V.	and P.V. 6	100	each
RECOMMENDED					
EDISWAN COMBINATIONS					
Receiving	Accumulator or Battery	Price	Power	Price	
*A	2	2	2	2	2
1H	2	2	2	2	2
1K	2	2	2	2	2
1L	2	2	2	2	2
1M	2	2	2	2	2
1N	2	2	2	2	2
1O	2	2	2	2	2
1P	2	2	2	2	2
1Q	2	2	2	2	2
1R	2	2	2	2	2
1S	2	2	2	2	2
1T	2	2	2	2	2
1U	2	2	2	2	2
1V	2	2	2	2	2
1W	2	2	2	2	2
1X	2	2	2	2	2
1Y	2	2	2	2	2
1Z	2	2	2	2	2
1A	2	2	2	2	2
1B	2	2	2	2	2

*When used as a diode the anode should be connected to the positive terminal of the battery.

All valves are of the 100 watt type except where stated.

EDISWAN



TALLY HO!



Fit
EDISWAN VALVES
and nurse your set

Here are a few more proud "Tally Ho's" from the
John Peels of the Ether:—

ACROSS THE WORLD!

"I can tune in Rugby any morning at all at 6 a.m. It certainly is great to have the Test scores laid on, and all the official British news, without having to wait for the papers hours afterwards. My valve is an Ediswan A.R. .06."

K. G., Melbourne, Australia.

AUSTRIA HUNTS DAVENTRY

"We listened in to Rome, Toulouse, Paris, Copenhagen, Malmo, Vienna, Budapest, Zurich, and Daventry. Daventry we are most interested in, and we frequently find that three valves are sufficient for clear reception, although 750 miles away."

H. W. D., Halle n.,
Salzburg, Austria.

OSLO ON SUNDAY NIGHT

"The Ediswan Valve purchased in August 1924 is still going strong. There is none to beat the A.R.D.E. for tone, life, loudness. I pick up San Sebastian, Hamburg, and Oslo on the loudspeaker on Sunday nights."

J. H. T., Sandbach, Cheshire.

1200 HOURS' RUNNING— HILVERSUM

"I am using 4 A.R. .06 Valves on a straight circuit 4-Valve set. After 1200 hours' running can still get Berlin, Hilversum, some Spanish Stations, and Hamburg at good loudspeaker strength."

A. C. B., West Kent.

SHIPS IN THE PACIFIC

"... with one of your A.R. type receiving valves as detector I have heard signals from amateur stations in U.S.A., N.Z., Australia, Mexico, Brazil, Argentine, India, U.S.A. ships in Pacific, and all Europe."

B. W. W., Coventry.



Ask your Dealer for a copy of
Booklet—"The Ediswan
Range," or write direct to
Ediswan.



EDISWAN

The NATIONAL
WIRELESS WEEK
November 7th 13th
'Let your Friends Listen.'



TYPE WH
3,000
m. A. H.

Exide

WIRELESS BATTERIES

VALVE
AND EVERY PART OF
RECEIVER



TYPE DTG
20 amp. hrs
4/6 per cell



TYPE CX7
105 amp. hrs
31/6 per cell

No matter what your set, there is an Exide battery which will give you plenty of reception, and, by reason of its long life, lower working costs than you have hitherto obtained.

The WH, illustrated above, is considered the finest H.T. battery ever produced.

The DTG, for Dull Emitter valves, is already famous.

The CX7 is a De Luxe L.T. battery. Its high capacity means reduced recharging costs and less inconvenience where current consumption is heavy.

Send for Catalogue "W"

MADE AT THE LARGEST BATTERY WORKS IN THE BRITISH EMPIRE



The NEW



"GLOWLESS" VALVES

WHEN a piece of red hot iron is dipped in cold water it suddenly contracts and becomes hard and brittle. With one or two notable exceptions this tendency to become brittle is shown by all metals with high melting points, and is dependent, among other things, on the rate of heating or cooling.

Now take the case of Radio Valves. The filament in the ordinary valve on the market to-day has to be heated to incandescence to produce the requisite electronic emission, and owing to its remarkably small dimensions the rate of heating and cooling is very rapid, a process which quickly produces brittleness and eventually tendency to fracture.

With the new Six-Sixty Point One Valves, there is absolutely no "glow" whatever from the filament when operating at the rated voltage—in fact there are no valves on the market to-day that can boast of a longer life because there are no valves that operate at a lower temperature.

In addition, every advantage of the special Six-Sixty filament—which requires barely 1 amp. to ensure the best results—is utilised to the highest degree possible by our Duo-Triangular system of suspension to produce the perfect valve.

It is interesting to note that Messrs. A. J. Stevens & Co., (1914) Ltd. have decided, after exacting and exhaustive tests, to standardise Six-Sixty Valves in their famous "Symphony" Range of Receivers.

SIX-SIXTY VALVES
Better by Six Times Sixty

The Electron Co., Ltd., Triumph House, 189, Regent Street, London W.1

Longer Life!



S.S. 2A, H.F. and I.F.

1000

S.S. 10.

1000 18.5

S.S. 7.

1000 18.5

S.S. 8.

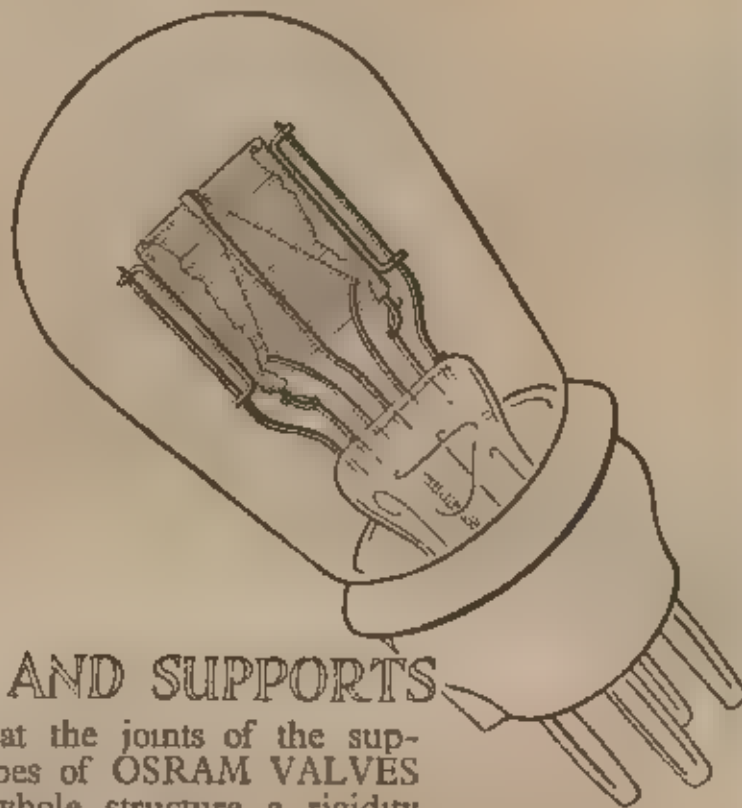
1000 18.5

1000 18.5

1000 18.5

1000 18.5

Solid, Firm and Rigid



JOINTS AND SUPPORTS

Spot welding at the joints of the supports of all types of OSRAM VALVES gives to the whole structure a rigidity which prevents microphonic noises and ensures reliable, satisfying service.

Osram Valves

for Broadcasting

The F.E.C. - your guarantee

None know better than users of OSRAM VALVES how reliable and consistent is the performance of every single type, due to the soundest methods of construction and to the unrivalled excellence of the OSRAM Dual-Emitter filament.

Sold by all leading Wireless Dealers
Electrical Contractors and Stores.

GECOPHONE

Britain's Best Broadcasting Sets
Components and Accessories.

Don't buy just 'wireless'— buy 'perfect reproduction'

WIRELESS has now arrived at that stage when perfect reproduction is not only possible, but readily obtainable, and that without any technical knowledge. The essential requirement is the perfect combination of Receiver, Valves, and Loud Speaker



£18 (Inc. Postage)
(See 374)

WITH A BURNDEPT
Ethophone-3
A THREE VALVE BROADCAST RECEIVER
BURNDEPT SUPER-VALVES
AND
"ETHOVOX" LOUD SPEAKER

You have the perfect combination of perfect Burndeft productions that will give you all the

SOUNDS AS THEY ARE——NOT AS THEY ARE DISTORTED

WIRELESS under these conditions is now a revelation. If you are not using a Burndeft "Ethophone" or "Ethodyne" in conjunction with Burndeft Super-Valves and a Burndeft "Ethovox" Loud Speaker you do not know to what perfection wireless reception has arrived. It gives you the entire broadcast programme with every word distinct, every note faithfully reproduced, and without that constant tinkering and adjusting. You never have to take up the headphones in order to hear something more clearly

WHY NOT SEE YOUR LOCAL BURNDEPT DEALER AND HAVE A DEMONSTRATION?

*He will gladly give you all information of the
Burndeft Literature gladly sent on request from*

Head Offices and Factory:
Blackheath, London, S.E.3.
Phone: Lee Green 2100.

London Offices & Showrooms:
15, Bedford St., Strand, W.C.2
Phone: Gerard 9072.

BURNDEPT

AGENTS AND BRANCHES EVERYWHERE

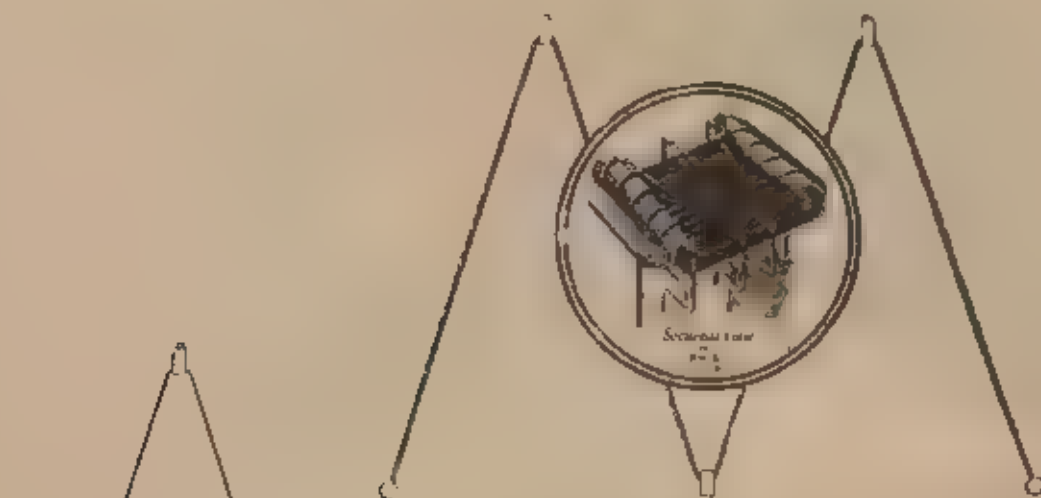


£4:10:0

Net £5.5 0



HONEST VALUE



Note how short the ordinary filament is compared with that of the Mullard P.M. Filament for the same operation. Illustrated proper connection. This and a very high current density is the reason why the Mullard P.M. Filament and gives better results.



The masterly length of the very bright filament up with its huge current density, gives it the M.P.M. Filament. As it is so much longer than the ordinary filament, it gives better results.

Compare the length of any ordinary valve filament with that of the Mullard P.M. Filament for the same operation, and you will see the greatly increased value you receive for your money when you buy Mullard P.M. Valves.

Add to this advantage the greater thickness of the Mullard P.M. Filament and the huge emission surface that is available will be apparent.

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Still further value for your money is assured by the enormous saving in upkeep costs that results from the low current consumption (only one-tenth ampere) of Mullard P.M. Valves, apart from the fact that valve renewals due to accidents are practically eliminated owing to the extreme toughness of the Mullard P.M. Filament.

In every way you stand to benefit by using Mullard P.M. Valves.

Ask your radio dealer for Mullard P.M. Valves with the wonderful Mullard P.M. Filament.

Mullard

THE MASTER VALVE

For details see N.S. 100 and 101
 THE P.M. 1 (General) 14
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British Made
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B.T.H. RADIO TRIO

National Wireless Week

November 7th to 14th

NATIONAL Wireless Week is to be a week of special programmes. Armistice Day and the anniversary of the B.B.C., both fall during Wireless Week. Are you equipped to take full advantage of the super-excellent programmes which will be broadcast?

The B.T.H. 2-Valve L.F. Receiver in conjunction with the C2 Loud Speaker will provide a quality and volume of reproduction hardly to be distinguished from the original.

Don't let your friends or relations listen to the Wireless Week programmes on an inferior set. Order to-day the equipment listed below. During Wireless Week and for many years to come you will experience, in full measure, the pleasure that Radio can give.

	Price	
The B.T.H. 2-Valve L.F. Receiver	£5	0 0
<i>without valves or batteries</i>		
Royalties	£1	5 0
The B.T.H. Type C2 Loud Speaker	£3	0 0
B.T.H. Headphones	£0	15 0

The above prices are not applicable in the Irish Free State.

Sold by all good Radio Dealers

The British Thomson-Houston Co., Ltd.

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THE PERFECT AERIAL

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A SIMPLE INTERESTING **ELECTRON WIRE** COMPETITION
OPEN TO ALL

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It would make a nice little nest-egg for your old age.
It would furnish a house, or be a very substantial part towards the purchase of one.
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You could do some extensive travelling.
There are scores of ways either of saving, investing or spending it. It's a matter of individual taste.
There are other prizes in this simple competition, totalling altogether £1,000, and there is no reason why you should not have some of it.
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NO ENTRANCE FEE

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You can simply fling it over a tree over the road round the chimney, run it along a fence, around the garden, across the road, hang it out of the window, or where and how you like and the results are there. Connect one end to your set lead, the other to tree, use a short piece as an earth lead, and there you are! Perfect reception and immediate satisfaction.

THE AERIAL YOU WILL EVENTUALLY USE BUT BE SURE IT IS ELECTRON WIRE
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The cultured pearl and the kalenised filament



In three types
Red Sand
14/-
Black Sand
14/-
S. color Two
18/6

BUT the cultured pearl and the kalenised filament are two entirely different things. The cultured pearl is a natural product of the oyster, while the kalenised filament is a man-made product. The cultured pearl is formed by the deposition of layers of nacre around a central nucleus. The kalenised filament is a thin, flexible strand of material that can be used for a variety of purposes. It is made by a process called kalenisation, which involves the treatment of a filament with a special solution. This process gives the filament a unique texture and appearance. The kalenised filament is often used in the manufacture of jewelry, particularly necklaces and earrings. It is also used in the construction of certain types of lamps and light fixtures. The kalenised filament is a versatile material that can be used in many different ways. It is a product of modern technology and is a testament to human ingenuity.

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Cossor Point One

Let your friends listen!

National Wireless Week
Nov. 7th-13th.

AMPLION

Convert your friends! Every new licence brings extra revenue to broadcasting—extra revenue for the creation of better facilities and the provision of better programmes.

Let your friends listen to Radio at its best—on an AMPLION Loud Speaker, with AMPLION Radio Valves in your set.



Radiolux AMPLION. Type R.S.1.0 £7 7.0. Other Models £4 15.0 to £13 13.0.



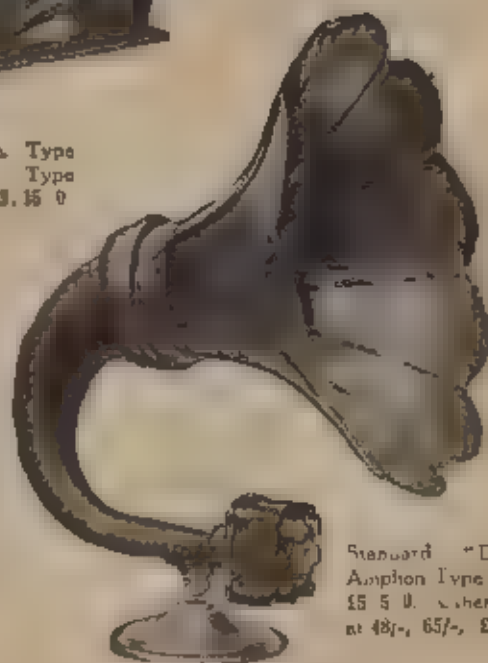
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VALVES
for Better
Radio
Reproduction



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AMPLION Lightweight Gramophone Adaptor. Junior Type A.U.4 24/6. Other models 27/6 and 35/-.



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There is an AMPLION to suit every purse and every purpose—each the material expression of nearly 40 years' experience in the manufacture of telephonic loud speakers.



*Here are details
of the new valve*

Here are details of the new Octron Radio Valve. While it is impossible to mention all its points, the following is a brief summary of its outstanding features.

Low internal capacity and suitability for short wave lengths. Non-microphonic. Octagonal Bakelite Cap prevents valve rattling when laid on table. It has a hole between pins to reduce electrostatic capacity. Patented wave maker valve pins giving maximum efficiency. Wave maker pins and anode made through these pins, not outside for a F-pinch bulb, reducing possibility of leakage. Designed by expert Radio Engineers and produced in a works specially equipped for the exclusive manufacture of Radio Valves.

Four types are made, suitable for 2 and 4 volt batteries.

Blue Line - Extra high amplification factor and impedance for maximum output.
Price 12/6

Red Line - Standard type of H.F. valve for 2 and 4 volt circuits. Excellent for use with excellent valves which are followed by low ratio transformers.
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Green Line - Standard type of L.F. for first or second L.F. stages. Excellent for use with valves which are followed by high ratio transformers.
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White Line - Power Valve for Loud Speaker work. For use with valves which are followed by low impedance.
Price 15/-

The 'Octron' Valve will improve your reception. Ask your dealer—you'll know it. Or send for full specifications to the Sole Makers—

H. S. ELECTRIC, LTD.,
Electrical Engineers

32, Charlotte Street, Birmingham.

Telephone Central 7460. Telegrams "Hoserial, Birmingham."

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Price,
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Other Fellophone Batteries are listed below. We can only offer you this astounding value because, by supplying you direct we can save all the middleman's profits and so give you a better battery for less money.

Order from us or from our Branches to-night.

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108 Volt (tapped every 6 volts and supplied complete with Red and Black wander plugs) Post FREE **13/-**

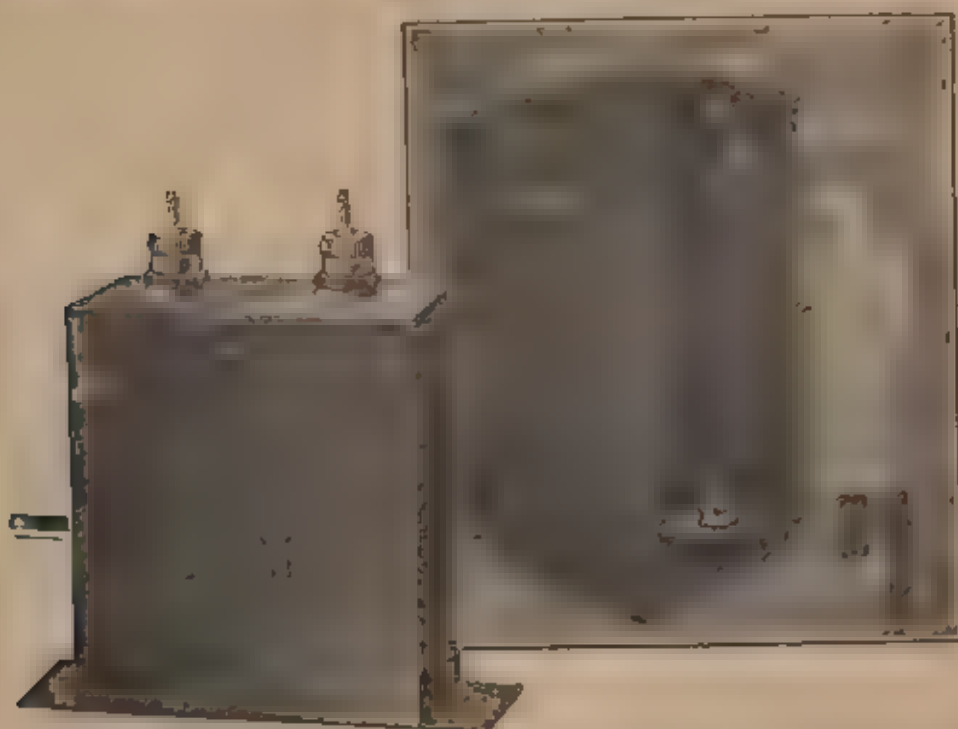
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When Colombo speaks to Rangoon

FOR more than 20 years the Telegraph Condenser Co., Ltd., have been making condensers. Little Mica Condensers—Mansbridge Condensers—Power Factor Condensers, in fact, every form of condenser imaginable up to the monster shown above, weighing four tons. But the name T.C.C. is found only on Condensers. The whole of this vast experience gleaned through their 20 years int may with every form of condenser requirement has been devoted to the betterment of this one branch of the electrical industry. Specialisation has brought its own reward. The name T.C.C. is to day accepted on a condenser with much the same regard as the lion on a piece of silver. It is the undisputed hall mark of accuracy.

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When you buy a Broadcast Receiver look at the Condensers—if they bear the mark T.C.C. you can be certain that the manufacturer is determined that his instrument will give you dependable service. And if you invest in a High Tension Eliminator it is more important than ever that it should be equipped with Condensers capable of withstanding the full pressure of the electric light mains. Here again the letters T.C.C. are your safeguard.

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IF not, you are probably not getting the best results out of your receiving set or doing full justice to the B.B.C. entertainers.

Maybe you have no interest in constructing or experimenting, and desire only to listen to the broadcast programmes. That being so you are chiefly concerned with your valves, which you require to give *good volume and purity of tone with little consumption* of either accumulator or H.T. Battery currents.

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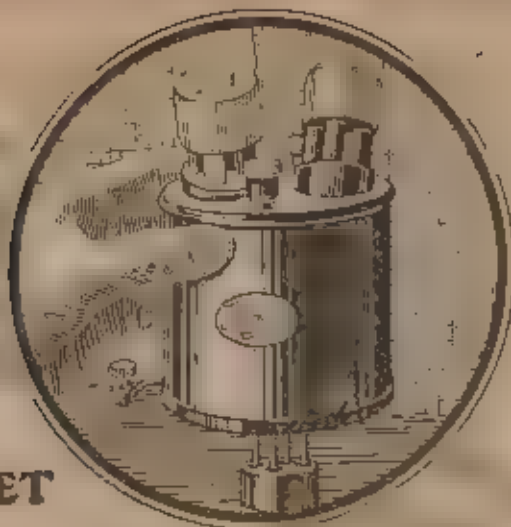
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The **XTRATONE**
PLUS VALVE UNIT

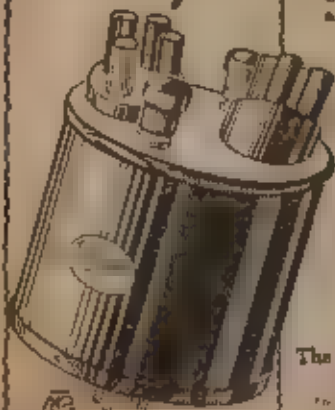
**See what
others say! —**

use them for as much
in the way of help as
as they can. I am
I am very glad to see
the fact that you are
very strong.

[illegible]

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 ၁၀၀ သို့ အသက် ၁၀၀၀ အ
 နှစ်အတွက် အသက် ၇၀ အသက်
 ၁၀၀၀ အသက် ၁၀၀၀ အသက်
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It is now possible for you to do this instantly at will by simply plugging in the "XTRATONE" (which carries two valves) and immediately converting your one-valve set into a two-valve Receiver, your two-valve set to a three-, three-valve set to a four valve set and so on.

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PRICE
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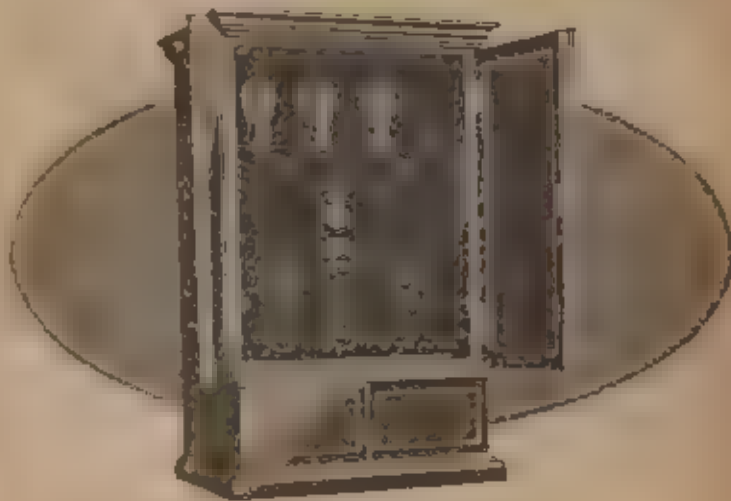
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Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

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Complete with H.T. Battery 3 Louden Valves,
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The HMH Phone.



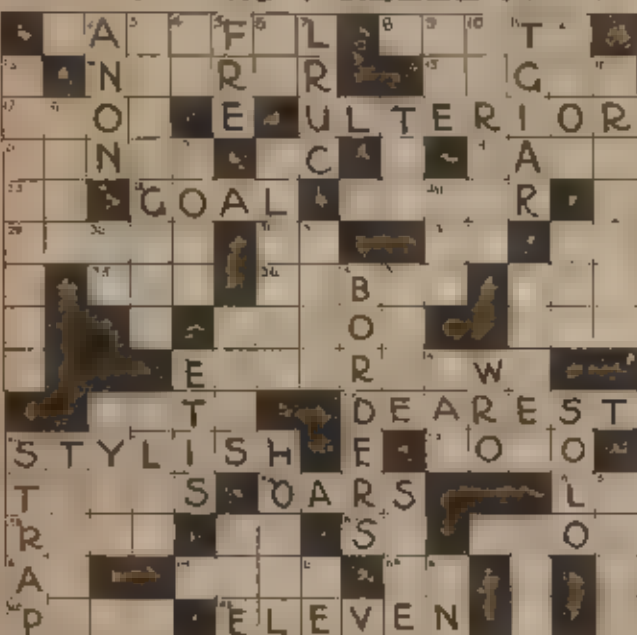
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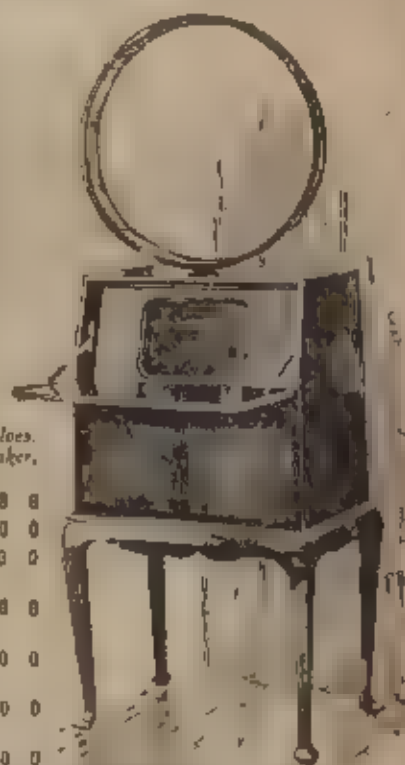
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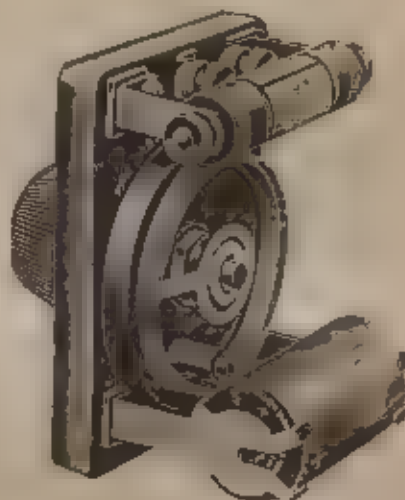
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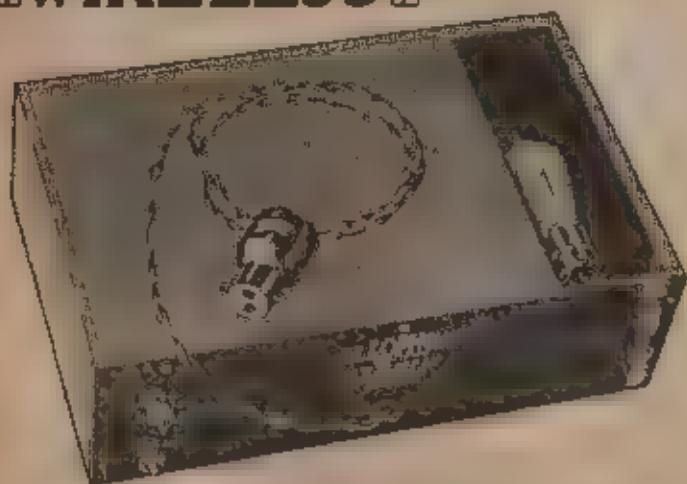
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| 5. 3.45 P.M. - 4.30 P.M. | 5. 3.45 P.M. - 4.30 P.M. | 5. 3.45 P.M. - 4.30 P.M. |
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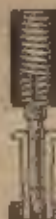
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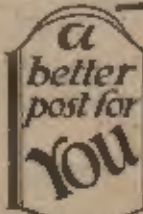
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3. The envelope in which your suggestion is forwarded must be addressed "NAME COMPETITION, C. A. VANDERVELL & CO. LTD., ACTON VALE W.3."
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5. State the serial number quoted on the label attached to the inside of the accumulator. (All owners of 1927 improved types are eligible to compete, provided the serial number of their accumulator is higher than G. 26300. Entries are restricted to one for each accumulator.)
6. The names of prize winners will be advertised in a January issue of this journal.
7. No employee of Messrs. C. A. Vandervell or their associated Companies or Agents or Agents' employees are eligible to compete.
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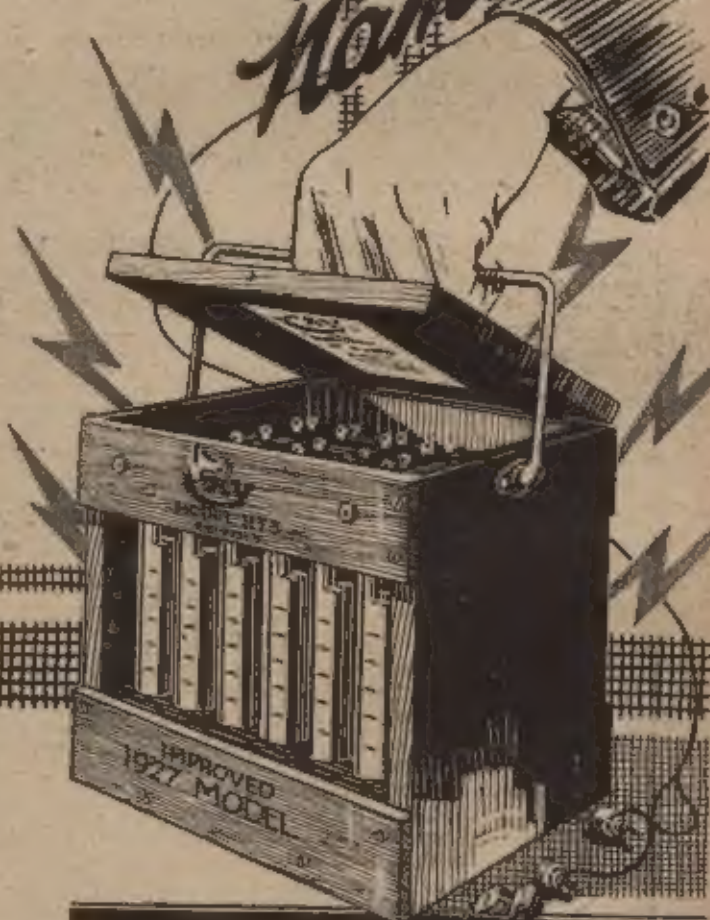
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